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The Most Widely Read School Music Magazine Published

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Recently, Mr. Shoemaker received the honor of being elected unit president of the central Illinois State Band Ass'n.



# The School Musician

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# WAR

## in Indiana

### *School Bands vs. Basket Ball*

By Herbert H. Heimlich, Lafayette, Indiana

● INDIANA HAS A NEW FEUD, a different kind of civil war. It's music vs. athletics.

Athletics has held the undisputed and uncontested center of the spotlight among extra-curricular activities in Indiana schools, both for pupils and the public. Probably not a school in the state, even those at cross-roads in remote rural sections is without a basketball team or gymnasium. Many of the latter are spacious and elaborate, for which taxpayers, usually particular in this section how public funds are spent, turned their pockets inside out, willingly and gladly, providing many thousands of dollars, for their construction. Wasn't the gym to be used for the basketball team? That made everything all right.

With no division of interest, and whole communities living basketball before and during the season, the coach had everything his own way. This coach, often the highest paid member of the school staff, had the pick of all the material his school offered in building his team. For the average boy, winning a place on the basketball team was the height of his ambition. And if he was good enough to earn a regular berth on the squad, and at the end of the season won a letter or monogram, heaven had come to earth for him.

While this has been particularly true for basketball, it held also, although in a lesser degree, for football, baseball and track. It was a sweet dream!

But an interloper has come onto the scene. Where sports had had little or no opposition for student and public interest, Indiana schools, in the past few years, have witnessed a phenomenal growth of musical activity, springing seemingly out of nowhere. And this new interest holds not a small threat for sports, even in basketball-mad Indiana, school leaders admit. While not necessarily alarmed, they have observed this new interest

with amazement and consternation. If the truth be told, most of them welcome it. Where will it lead? Nobody knows, but it is evident that music, already a veritable giant, has not yet reached its full growth and has come to stay.

Ten years ago music was merely another school course and a minor one in Indiana schools. There was a little singing, perhaps a musical show or operetta occasionally, some rudimentary teaching of elementary music and here and there one might find a band or orchestra. No one paid much attention to it. But that has changed!

Beginning from nothing a decade ago, music leaders state there are now at least 10,000 pupils in Indiana school bands and orchestras. As for basketball, approximately 800 high schools enter some 8,000 players each year in the state tournament. Music is thus already ahead insofar as numbers are concerned.

Reason for the alarm in some quarters with regard to the sports vs. music rivalry is not hard to find. As already intimated, while basketball held full sway, the coach had uncontested choice among boys in his school when it came to building his team. And all boys were ready and willing material. Further, patrons and the general public, with nothing else to distract their loyalty, came out in great numbers to witness games, and their admissions provided the necessary finances to promote a well-rounded athletic program. Often basketball has paid the bill for other sports not self-supporting.

Now the coach is confronted with a situation which sees boys often wavering between athletics and music. And not infrequently, much to the chagrin of the coach, material which he may much desire chooses to seek a place in the band. This is a serious matter for the coach, for usually his tenure depends upon producing a winning team. This situation, according

to reports, has arisen in a number of schools. The possibilities for the coach to succeed lessen, of course, to the extent boys choose tooting a horn instead of shooting baskets. They can hardly do both. Many coaches are frankly worried. One contends there are enough boys for both, but this can hardly be true in the smaller schools, which, after all, are more numerous than the large ones. If the experience of the past few years continues, the wailing of the coaches will be loud and long.

Not only are pupils being attracted to music, but it has also aroused the enthusiastic interest of parents and others. It is true basketball puts on a great show, especially in the tournaments, but music also presents a striking and stirring spectacle in its school band contests.

What has been responsible for the change? As to the pupils, it might not be amiss to recount what has, and continues, to attract them to games. One might mention the love of competition and play, opportunity to excel, public adulation and cheers, wearing a uniform, and rewards, such as banquets, letters and sweaters. All these exert a strong influence upon youth.

But music offers the same thing, and perhaps more in some respects. It also provides competition, appearance in public, opportunity for glory, acclaim and display. As to uniforms, the band of course has the basketball team, even with its silk trunks, backed off the map. Some of the bands are elaborately uniformed, with bright colors and gold braid reminiscent of a king's guard in a medieval court. Uniforms may cost \$20 to \$30 each, and run to \$3,000 for a big band, often more.

The basketball player who wins a school letter and becomes a hero now finds a rival in the skilled musician, who wins the same letter, and often gold, silver, bronze medals and rib-



**MUSIC vs. ATHLETICS.** Can it be that school bands are crowding in on gym contests? The paradoxical competition has coaches astir in Indiana. In the photomontage are several exceptional Indiana bands and high stepping drum majors from Elkhart, Lafayette and Cedar Lake.

bons besides. The athlete is accordingly losing his former distinguishing mark.

In sports there is the rigorous physical exertion required in practice and actual competition. Most of the practicing is done after school hours. Music, on the other hand, lacks this physical exertion, and scores again in that most rehearsing is done during school hours. Boys may be getting soft, as one coach suggested, but on the other hand they may enjoy the greater leisure which the school musician enjoys. Further, sports can find places for

comparatively few in competition, while music can use many.

Music goes further in another respect. In basketball and other sports there is one eventual winner. All other teams lose. Not so in music. In the increasingly popular music contests, instead of selecting the best band or orchestra, or the best cornetist or other soloist, several, usually four or five, are placed in "First" division, and thus privileged to compete in the next higher contest, which means more parades, more honors, more appearances in public, more

cheering from the sidelines, more trips. And the boys and girls like it. O yes, music also has a place for girls! A youngster may win a solo medal in each of several contests, and finally have as many on his breast as an old world general.

Some hold music offers a greater future than athletics, and is thus a more practical and desirable way to use leisure time. Sports, they point out, holds comparatively little opportunity for employment and active participation, for very long after school days. On the other hand they feel



that music, in the light of ever-increasing leisure, will find an increasingly important part in the life of the future.

Despite the increasing rivalry, each complements the other. Many coaches are becoming increasingly antagonistic toward music, but still welcome the band's assistance in putting on a show which will attract more people, and more cash, to games. And so it is that athletic departments often contribute from their surplus to the school's music division. One Hoosier school is reported to have given \$2,000 from its athletic funds to the band.

Music was started on a shoe string and had to struggle along as best it could in its early days, just a few years ago. Now school officials provide expensive instruments and uniforms.

Playing of musical instruments had virtually come to be a lost art after the war. Country bands, whose weekly summer concerts became a traditional part of American rural life, were dying out for want of replacements. Musical instrument manufacturers, alarmed, saw a chance in the schools to revive music. The idea took, and after a slow start, spread like fire on a dry prairie. After a few years music instructors took over the contests from the manufacturers, and the phenomenal growth of school music continued. Now the country bands are back again and the Saturday night concerts are common once more, with recruits from the school band.

The popularity of music has done another thing. Some school authorities and others have been concerned over the great and consuming interest in basketball, but direct attack on the problem failed to even dent it. It was considered that the insane interest in basketball was harmful to schools and pupils. Now it appears that music may bring the solution, by providing a major and distracting influence.

The real significance and novelty of the situation is emphasized by the proud boast of Hoosiers that their state is the cradle of basketball, that more of it is played there than anywhere else, and that the state produces more good players than any other. There is opposition to these claims, but the Hoosier keeps on expressing and believing them. Thousands of Indiana youngsters have some sort of hoop or basket fastened up in the back yard, on a shed, garage or pole, and begin aiming at it with a ball shortly after they are able to toddle.

It would be foolish and untrue to contend that basketball and other games are losing out in Indiana schools. Thousands of fans still turn out for games, and when the annual state tourney finals were held in But-

ler university field house, Indianapolis, late in March, every seat of the approximately 15,000 was sold, and thousands more were disappointed because they could not get in. Indiana is that way. An obsession of a generation is not quickly dissipated.

But a change is taking place. Not long after the basketball tournaments, the musicians begin competing for honors and in greater numbers than the athletes. Thousands of people will line the streets of numerous cities and cheer, while admiring with awe, the excellent playing and marching of crack school bands. Strutting drum majors, among them beautiful girls, are stealing the show.

Amusing and ludicrous!

The referee's whistle blows and thousands of Indiana fans sit tense as their favorite basketball teams go into action. But another whistle is sounding for Indiana high school pupils these days and is being heeded by an increasingly large number. This whistle is that of the drum major, maneuvering a growing number of school bands. As a matter of fact, these whistles are figuratively getting into a great many people's hair, and their tootings are the signal of a rising feud and rivalry in Indiana schools.

There's a new civil war: Athletics vs. Music!

## You Take the Low Notes and I'll Take the High Notes

A Lesson on Your Embouchure by One of America's Foremost Teachers of  
Wind Instrument Technique,

**William Costello**

Costello & Son, Conservatory, New York

● IN THIS, MY FIRST ARTICLE in *THE SCHOOL MUSICIAN*, I shall endeavor to outline briefly my views on correct embouchure. Many students of brass instruments are discouraged by the belief that a good embouchure cannot be attained in a reasonably short time. This is not a fact,—but the secret lies in what is called a "closed lip" formation.

The young student is usually advised to play low tones in the lower register and told that in time the high tones will develop with little effort. The popular phrase with reference to the upper register is "It will come later!" But will it? Naturally, it is much easier to play low notes with open lips, but anyone utilizing this formation will be unable to produce high tones with any degree of assurance or volume. He must satisfy himself with a very limited range, and while execution in the middle and lower registers will be comparatively simple he will invariably tell you that high tones are not essential. Perhaps he really believes this, or possibly it is a sort of consolation.

It is characteristic of most students to believe they possess inherent talent and can successfully teach themselves. While it is true that each and every one of us is born with a certain amount of talent, eventually most of us realize that the guidance of a Teacher is indispensable. By this time



● Mr. Costello

many incorrect habits have been formed which must be broken before the rebuilding process will become effective. Usually the muscles in the lips have been relaxed for so long that it is exceedingly difficult to close them properly. However, if muscular contraction is possible and the lips are not paralyzed, I believe the correct "closed lips" can be applied. As long as the facial muscles can be moved, there is no such thing as paralyzed lips.

Demands for the upper register

(Turn to page 31)

# MUSIC

## *The Moulder of Man*

A Region Two Clinic Address

By Dean M. Schweickhard

Assistant Superintendent of Schools  
Minneapolis, Minnesota

### ● IN APPROACHING A SUBJECT

such as this one need not presume to be an expert or a specialist in music, either vocal or instrumental, with individuals or with groups. In fact the specialist in so technical a field may be less aware of its far-reaching values than one who can observe its workings and outcomes through the perspective which can be established from the vantage point of slightly greater distance. When the stature of man has been moulded with the help of such a refining influence as music, however, there is no one who can appreciate the admirable lineaments with any greater thrill of spirit than the vocal or instrumental musician.

Some years ago a sort of political thermometer was set up in the phrase: "As goes Maine so goes the nation". It may be said with more certainty and greater assurance of permanency: "As goes a nation's music so goes the nation". There may be some ground for question as to whether the music of a people is an expression of national qualities and characteristics already established, or rather one of the potent influences in the formation and alteration of such human factors. It is conceded that the creation of music presupposes inspiration on the part of the creator, but this simply serves to remind us that those capable of real creative work in music hold within their hands the scepter of influence over large masses of other human beings. It is this potential force in the formation of human character and personality which is the foundation of our present consideration.

### The Process and Some Contributing Factors

Too often those of us engaged in the business of education fail to keep vividly before our consciousness the fact that what we are or what we ultimately become is the result of the raw material of which we were made, after it has been acted upon by the various influences in our environment. Still more important, we have before us



● Mr. Schweickhard

boys and girls who will become the ultimate product of their native endowments tempered, cultivated, modified, and influenced by companions, teachers and parents. In the extent to which these outside forces are good and desirable the possibility of a good product is increased.

High sounding theories and claims are of little avail unless supported by tangible evidence or reasoning. Accordingly our interest in the moulding of mankind prompts us to ask ourselves some questions concerning the means whereby it can be accomplished. What really contributes to the process? There seem to be three major factors, namely: (a) definite or certain knowledge, (b) specific skills, which are the cultivation of latent talents, and (c) influence and control of the emotions. Even if we are willing to admit the existence of these three factors, we too frequently fail to carry the process one step farther and make the application in terms of the subjects or activities which are the channels of approach.

Every teacher should be willing to face and seek an adequate answer to the question: What can any single subject—music in this instance—contribute to the moulding process in undertaking to help provide a complete education? In terms of the means set forth above, each subject has in the first place its own particular brand of technical content. In some instances the technical content may be comparatively small, but with none at all the subject cannot justifiably exist. Second, each subject should have within itself, and in the method by which it is presented, the opportunity for the cultivation of latent interests and powers. Again this element is a variable between subjects and between individuals, but any subject entirely devoid of it would have no justification for existence in the realm of human development.

In the third place, this subject must provide an avenue or a vehicle for the incoming of valuable traits and satisfactions upon which the human spirit thrives. At this point enters the emotional element, and music appears as one of the most abundant sources. Some who have posed as educators would have had us believe that education could be built upon cold facts and figures, with the utter elimination of the emotional element. Such a limited viewpoint fails to comprehend that it is not the elimination of emotion but its proper direction and control which improves the quality of real education. After all, it is emotion wisely directed and utilized which determines what we do with facts and figures for our own improvement and the benefit of mankind.

Fourth, any subject in the field of educational endeavor should not seek to fill the whole stage, but should occupy its appropriate place in the entire setting. In proper relationship it should become a supplement to the other subjects in the complete program. In the face of eagerness and enthusiasm the proponents of each branch of education—even of music—must be able and willing to maintain proper sense of relationships.

### Practical Difficulties to Be Faced

Preparation for setting forth on any worth-while enterprise involves taking account of the probable difficulties to be encountered, as well as the brighter side of the picture. From the constructive viewpoint, if all the difficulties and obstacles of any undertaking could be anticipated and a satisfactory solution prepared in advance, success would be assured. In the attempt to become human sculptors, what are some of the difficulties we may expect to encounter? Figuratively speaking, they will be the sands of

difficulty in an otherwise smooth modeling clay, and the flaws of discouragement which threaten to weaken the structure we are seeking to produce.

(a) Lack of incentive probably constitutes one of the most common obstacles in the way of human progress. Whether it be in the field of formal education or in advertising the light of human interest must be lighted by an appeal which will result in action.

(b) Lack of harmony among the inner impulses or urges of the individual often results in a conflict which produces nothing but confusion and utter lack of accomplishment. Such a state of affairs may be likened to simultaneously applying the brakes and the accelerator, with the one serving to thwart the other completely.

(c) Failure to successfully control the emotions means the dissipation of energies leading toward ultimate disintegration. The situation within the human being is much the same as that inside a storage battery, where the proper balance must be maintained between water, acid, and electrical charge if satisfactory output is to be realized.

(d) Cowardice in facing competition is a trait commonly responsible for the failure of an otherwise capable individual, who through this influence is rendered incapable of his best performance. Cowardice is like a negative quantity which can but be dispelled by the substitution of a positive one.

(e) Weakness in attempting a difficult task may seem closely related to cowardice, but is slightly different in that it represents fear of oneself rather than the fear of failure in the sight of or in comparison with others. In other words it is lack of self-confidence in new undertakings as contrasted with past accomplishments attempted under new circumstances.

(f) Lack of cooperation is often the stumbling block in the path of an individual who possesses most of the other attributes of a well-rounded life. As our form of civilization progresses this seems to be an increasingly necessary requisite.

(g) Plain everyday laziness or lethargy, without very adequate reason, appears to be the force which holds back too many individuals from the attainments which would be theirs with the expenditure of some reserve energy. In some cases the supply of energy may be low due to some underlying physical condition, but given the energy the problem becomes one of finding the means for overcoming the lethargy.

#### Music as an Incentive

In seeking to cope with the first of the difficulties enumerated above, the

field of music possesses excellent possibilities in supplying an incentive, in that it offers a wealth of definite things to do. Something definite to do seems to be the best starter of incentive. Following the start upon a definite task, the course of procedure is always from that which is simple to that which is more complex, from the known into the field of the unknown. Thus participation in music holds forth a constant lure for learning.

When one has thus acquired an incentive to make a beginning in some phase of music, the process begins to become cumulative and there appears in the way ahead one of the great sources of enjoyment in life, whether it comes in the hours of leisure or in the course of one's vocational activity. The incentive derived from music is recreated, and intensified with each new undertaking because of the joy which comes from participation and accomplishment in a thrilling activity.

#### Music as a Harmonizing Influence

When we hear someone spoken of as impulsive, our conclusion is that he acts quickly upon the influence of sudden impulse without permitting a number of impulses to season one another and thus become harmonized into a more desirable whole. Another common assumption seems to be that quick action more frequently arises from undesirable impulses than from desirable ones.

Admitting that some things which might parade under the guise of music are capable of stimulating unworthy impulses, let us assume that the kinds of music we seek to utilize in constructive education are of a different sort. If your musical ability and performance lies within the vocal field, did you ever try to sing wholeheartedly and at the same time do any of the following: stay angry; nurse a grudge; hold a grudge; steal; lie; or remain unhappy very long?

Or suppose your special brand of musical ability finds its expression instrumentally. What does playing your favorite instrument do to you when you are: sad; discouraged; disappointed; or disgruntled? Perhaps it carries you further into the depths depending upon your selection of the music you play, but it is capable of having the opposite effect if you will only let it do so.

When you have formulated answers to these questions, what do your answers mean in the effect these things have in harmonizing otherwise conflicting or disturbing influences within you? Except for a few added years of life you are not so different from the boys and girls who may come under your musical direction. May we

not assume then that participation in music has much the same harmonizing influence upon the conflicting impulses of the child who is not so far along the way of having his life moulded?

#### Music an Influence on the Emotions

Emotions may be associated closely in mind with impulses, but there is probably the significant difference of duration or a time element. Emotion should be thought of as the capacity for strong feeling or deep appreciation. In this sense music has almost unlimited powers of influence over the listener, and in a somewhat different way upon the participant. The kind of music used in church stimulates emotions widely different from those stimulated by the music of the dance hall; and the music of a military parade is in decided contrast with that used at a funeral, and all for significant reasons closely related to the control of human emotions. Is there not an element here capable of still further utilization in constructive education?

#### Music as a Stimulant to Courage

Blatant bands have long been utilized and recognized as a force in war which would stir armies to go forward into the conflict. This is perhaps one way in which music may be thought of as being a stimulant to courage. This interpretation, however, bears somewhat of a mistaken impression, for that influence is more closely related to the one just discussed—the effect upon emotion.

The kind of courage with which we are more fundamentally concerned is the kind which becomes a habit, and is on hand to serve its possessor whenever occasion demands. To this sort of enduring courage music has a definite contribution to make. First attempts in music, especially in the instrumental field, usually involve many mistakes. Mistakes with no hope of correction or improvement are detrimental to the development of courage, but the music student finds opportunity for improvement with each succeeding attempt, and thus discovers the secret of acquiring added courage rather than having it slip from his grasp.

When one has acquired sufficient courage to make a second trial in the face of his own realization of past mistakes and failures, he is then more adequately prepared to make what he knows to be imperfect attempts before others than himself. Just as any other desirable trait of mind or body is strengthened through exercise so courage grows through the numerous repetitions in music of partially successful performances in the presence of others.



#### Music as an Aid in Overcoming the Tendency to Shrink from Difficulties

Quests for the state of affairs rather intangibly thought of as a more refined form of civilization usually lead in the direction of seeking to remove the difficult tasks from human experience and leave the easy and pleasant ones. Even in many branches of education we are guilty of this same short-sighted endeavor, which leads only to softening those we should be fitting to meet the vicissitudes of life.

If we examine the processes through which a learner acquires proficiency in music we discover many of the elements essential to building the kind of character required in facing difficult tasks and seeing them through. The music teacher needs first to make the learner believe that it can be done. Then to thoroughly instill the habit of sticking to it puts the student well on his way to realizing the difference between the quitter who accomplishes only commonplace things or less, and spirit of persistence which is responsible for outstanding achievement.

Once the spirit of strenuous endeavor has thus been caught one becomes dissatisfied with tasks which are easy. Is it not common experience to observe that a student who has mastered successively difficult pieces of music is obviously insulted to be given one much simpler in comparison. The wise teacher would never make such an assignment except by mistake or experiment, but occasionally a chance thrust comes in from the outside. Is there not in this sort of observation a significant key to vital procedure in worthwhile education?

#### Music and Cooperation

Another trait of character concerning which much is said in the educational circles of today is that of cooperation. What it is, how to get it, and what can be accomplished by means of it are all questions which have perplexed pedagogical heads.

In the field of music cooperation appears as somewhat of a byproduct without much attention to the process by which it comes. First, in getting into the appropriate mood for practicing or performing, the child must establish a certain spirit of cooperation within himself. Almost simultaneously it comes to exist between the child and the teacher.

As participation expands from the individual to the group, the necessity for cooperation increases, and must exist in rather high degree if success of the group enterprise is to be assured. Not only must cooperation exist between the individual and the entire group, but between the individuals

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The Ashland, Kentucky, high school band comes to greet you.

# Horn

## They Used It as a "Sound Effect"

By Creed Grumbles

Graduate Hornist, Ashland H. S., Morehead College Bands

### ● "NEVER BEGIN A SYMPHONY with the horns," a veteran composer



Creed Grumbles  
horns."

The sad thing about the composer's remark is that it is true. It just naturally happens with the best of horn players; it seems as inevitable as death and taxes. For reasons that will be discussed later, the construction of the horn makes perfection in playing impossible.

The person not familiar with orchestra music will wonder why another instrument is not substituted for the horn. The way to answer this honest query is to listen to the horn part in some orchestral selections. Listen to Schubert's *Unfinished Symphony*. Here is demonstrated several impor-

tant uses of the horn. Frequently it can be heard in solo parts and then as a harmonic accompaniment to the melodious strings and woodwinds. Notice how sweetly it blends the strings, woodwinds and other brasses together. Indeed, it blends so well that it is used in a woodwind quintet!

In Beethoven's *Fifth Symphony*, the horn utters the theme of "fate knocking at the door" so that it does sound just like that. Beethoven gave prominent parts to the horns in all of his symphonies. Hayden, the first composer to use four horns instead of two, gave the horn a famous passage in his *Symphony in D Minor*, so it is called the "symphony with the horn call".

The modern horn was developed from the ancient hunting horn and its tone still resembles the tone of the hunting horn, so it is frequently used by composers to depict hunting scenes and the music of the forest. Wagner used the horn a great deal in his operas; in Siegfried's Rhine journey he identifies Siegfried by a stirring horn call; in the Overture to *Tannhauser* the entire horn section plays the beautiful and solemn strains of the Pilgrim's Chorus.

Carl M. Von Weber in the introduc-

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# EXIT Contests ?

A Commentary by Martin M. Johnston

Director of Instrumental Music, Marquette, Michigan

"... competitive contest ideals are in direct violation of the most generally accepted and defensible ideals of a well organized extra curricular program, in that interest is concentrated on a limited number of a highly trained few instead of providing a more defensible program for all. The winning of a contest is made the objective rather than the providing of opportunity for all to explore and develop avocational interests."

● THE ABOVE IS AN EXCERPT from the resolutions of the Conference of City Superintendents which were adopted at Traverse City, Michigan, September, 1931. Hoping that the depression was largely responsible for that action, many teachers of school music in Michigan have recently expressed a desire to return to contests or festivals. Last fall school administrators met that desire with a reaffirmation of the principles set forth in the original resolutions. Similar action has been taken by the state organization of secondary school principals.

The sentiment of most of the administrators might be summed up in a quotation of one superintendent. "I might add that every superintendent with whom I talked seemed to feel that the idea of contests has been overdone and that it is high time some curb was put on them. Superintendents are especially opposed to the idea of contests leading to state championships, whether they be in music, athletics or debate."

Many educators feel that since the vocal and instrumental music is now an accepted and integral part of the school program, the purpose of the contest and festival has been accomplished. A few infer that the music director has become "drunk with power" and is "exploiting music in every possible manner in his attempt to glorify himself as an individual".

It is not the intent of this article to go into the pros and cons of the matter nor to quote other resolutions which soften to some extent the basic dictum. We may console ourselves with the thought that all types and

forms of contests were included. However, neither that thought nor any other should cause us to close our eyes to a movement which may become general and widespread during the next decade. Is this "the handwriting on the wall"?



Marquette Municipal band in the rustic band shell, Presque Isle Park, Marquette. Mr. Johnston inset is the director.

In the September issue of *The SCHOOL MUSICIAN*, p. 43, there appears a picture of a municipal band shell,—Grandon Civic Center, Sterling, Illinois. Incidents worth recording occurred in connection with the dedication of that magnificent band shell.

At the banquet which preceded the dedicatory exercises, Karl King, after indulging in a "ribbing joust" with John Richards, praised the performance of the several high school bands which had appeared during the afternoon and alluded to them as training schools for future municipal bands. This thought was picked up and skillfully developed by the next speaker, none other than A. R. McAllister. He spoke glowingly of the future of municipal bands and prophesied that every progressive town and city would eventually have a municipal band and band shell as inspiring as those at Sterling.

Many queries come to one's mind. When and how will this take place? Is such a movement already underway? Can we enlarge our objectives sufficiently to include a high school alumni (municipal) band? How will such a trend affect students, music teachers, music publishers, and manufacturers of musical instruments? Let us consider very briefly the implications of the last query.

In schools where students have participated regularly in contests and festivals and where all the instrumental growth and interest of the community has been focused upon the high school band, deflecting student thought in the direction of a municipal band is a real problem. However, if the development of a municipal band is carried out along truly professional lines, challenging programs of worthwhile music presented once or twice weekly

during the summer months, together with adequate remuneration for services, will very soon appeal to the type of student who should be encouraged to continue his musical development after high school days are over.

Band directors should be interested in knowing that municipal band work pays well. In the Middle West salaries range from \$75 to \$3,000 per year with a median of \$750 and an average of \$1,044.\* Computing the salaries on a *per concert* basis for those directors who are professional musicians the range is from \$28 to \$125 per concert with a median of \$61.50 and an average of \$63.42. Seventeen municipal band directors also conduct the instrumental work in the public schools of their respective cities. These di-

\*Facts and figures are based on a survey of 150 cities ranging in population from 10,000 to 25,000 approximately.

rectors have increased their income on an average of slightly better than \$950 per year. While the monetary aspect is important it definitely is not the highest reward a director will receive for his services. That reward will come when he experiences the joy of intensive and extensive musical explorations with those musicians who during their high school days demonstrated the development of a lasting love for good music. Indeed, in just such a situation the director will "reap what he has sown". . . . What will the harvest be?

Approximately 150 cities in the Middle West\* could support a municipal band if they were so minded. Less than forty actually do. What would it mean to music publishers if the majority of these cities should sponsor a municipal band? Functioning properly a municipal band requires at least ten times as much music as the average high school band. In the February issue of *The Etude*, William D. Revelli, bandmaster at the University of Michigan, concludes a pertinent article on "The Band Repertoire" with these words, "The small brass town band is rapidly disappearing, and with it will go the inadequate and sorry repertoire of the past. In its place we have and will have excellent school and community bands playing for appreciative audiences those works which until now were never thought possible or appropriate for band".

What of the manufacturers of instrumental equipment? They must recognize that in some localities instrumental sales are approaching a plateau. Of course there are many fertile fields as yet untouched. Few, however, are as inviting as the potential market which would be opened up by the widespread growth of symphonic bands composed of young adults. Manufacturers of quality merchandise would be particularly favored because the professional band musician requires, wants, and can afford the best.

It is evident that all of those concerned, either commercially or culturally, would be benefited by the organization or evolution of community bands. Recent surveys show that there is a trend in that direction, but the development is not rapid. One of the chief factors in retarding the movement is the constant emphasis that is being placed on contests and festivals.

Music festivals and contests are as old as organized music and will continue to be an important part of all musical progress. Forward-looking school administrators must, and many of them do, recognize that fact. But we, in turn, must acknowledge that in

certain sections of the country where geographical location or economic conditions are not favorable, contest or festivals have been organized and carried out with an expenditure of effort and expense not at all commensurate with the musical and educational benefits.

If the next development in instrumental music is to be the municipal band, then it behooves the directors of public school music to stimulate community thought in that direction and gradually to withdraw or diminish the spotlight under which the high school band has been growing. In a radio address several years ago Edwin Franko Goldman observed that "some of our school bands surpass our so-

called professional ones". The truth of that observation cannot be questioned but we should note (*The Etude*, October, 1933) that the statement is not intended as a word of praise to school bands. That, of course, is implied. He emphatically points out that such a condition is deplorable. We may very well ask ourselves if it is a healthy condition.

Proper balance of the instrumental growth in a community challenges our attention and effort. If we succeed in achieving that goal we will be conforming to worthy educational objectives, will be rendering the community a genuine service, and will discover that the personal rewards are both tangible and enduring.

## Some Comparisons of European Bands

By Jean Back and Lawrence Chidester

### Part V.

#### Concluding Observations

French bands possess a large repertoire of fine transcriptions and good compositions originally written for wind-band. It is regrettable that these scores are not known in other countries; but the instrumentation is too complicated to allow their use without considerable re-arrangement. The French system, for example, requires the entire sax-horn family, while outside of France, except in parts of Belgium and Switzerland, only the euphonium and basses of this family remain popular. Furthermore, French composers and arrangers treat the euphonium and basses as transposing instruments; also they write two euphonium parts, solo and second. All this adds to the number of printed parts and players required.

Since there are in France no special arrangements for medium and small-sized bands, the ambition of most conductors is to have as large an organization as possible. (Several contesting amateur bands have well over 100 players; e.g., Mines de Noeux, Usines de Textiles Agache, Municipale de Tourcoing, Federale de Moselle et Meurthe.) Obviously these large bands cannot be well balanced, cannot achieve clarity, cannot obtain finesse, especially when composed of amateurs with limited rehearsals. The finals of the competition for the best band in France in 1938, held in Paris on December 18th (and sponsored by the Lever Brothers soap firm!), confirmed this view.

In general, the middle or inner parts of French bands are woefully neglected—and over-manned. Conductors

are prone to give most of their attention to the solo parts, and to neglect the 2nd and 3rd clarinets, saxophones, saxhorns, and French horns which often combine to supply the middle section of a French score. With limited rehearsal time and a perfect maze of brass before him, the conductor can hardly do otherwise. Also, to the average French musician the melody is the important element; he cares very little for the bass section (this explains why Paris orchestras have so few string basses). Thus from the French band the intelligent ear hears a top which tends to brilliancy but which has little feeling; a dull and neglected middle; and no bottom.

France is universally considered the home *par excellence* of the woodwind. Certainly her instruments and some of her players are without peers in the world. But isn't it strange that in such a country the bands (numbering from 8,000 to 10,000) make very little use of alto and bass clarinets? A few organizations have a bass clarinet but practically none have an alto clarinet, even the best professional bands (such as Garde Republicaine). As a result, the woodwind section is composed of flutes and clarinets for the top and saxophones for the bottom (bassoons, if present, are covered by the excess low brass). That is, saxophones are scored to take the place of alto and bass clarinets and to support 2nd clarinets; they are not treated as an independent sustaining unit.

In general these observations on France's music are true also of Belgium. In fact the only two coun-



tries in Europe between which there is a fairly free interchange of band arrangements are France and Belgium.

Interest in adult amateur bands is tremendous in France, especially in the north and east. At least 5,000 organizations, many with over 100 players, are enrolled in the Northern France association alone. Competitions are well attended, and band concerts always draw large and enthusiastic audiences.

In Part I of these articles we neglected to give details of French amateur organizations. One of the oldest brass bands is La Sirène de Paris. Founded in 1874, it has had a continuous existence (except, of course, for the war period). La Sirène now owns a rehearsal building which is reputed to be the best for bands in Europe. On December 11, 1938, it gave its 55th annual concert with the following program:

1. Leonore No. 3.....Beethoven
2. Fantasia pour Bugles.....J. Ed. Barat
3. La Procession Nocturne.....  
.....Henri Rabaud
4. Aïda (Hymne, Marche, Danse)...Verdi
5. Polonaise No. 4.....Chopin
6. 2nd Marche aux Flambeaux.....  
.....Meyerbeer
7. L'Arlesienne Suite.....Bizet  
Prelude, Adagietto, Intermezzo,  
Farandole
8. Ouverture de Sigurd.....E. Reyner

The players in La Sirène are drawn from all walks of life. Of the 138 members only six are professionals. Following is the instrumentation: note the large number of fluegel horns (bugles) and saxophones.

Brass Band "La Sirène de Paris"	
Fluegel Horn Eb, small.....	1
Fluegel Horn Bb, solo.....	14
Fluegel Horn Bb, 1st.....	7
Fluegel Horn Bb, 2nd.....	10
Alto.....	6
Baritone.....	4
Euphonium, solo.....	6
Euphonium, 1st.....	2
Euphonium, 2nd.....	1
Tuba BBb.....	8
Cornet.....	6
Trumpet.....	5
Horn.....	9
Trombone.....	9
Sarrusophone.....	4
(Soprano, alto, bass)	
Clarinet Eb.....	1
Clarinet Bb.....	2
Soprano Saxophone.....	4
(Solo, 1st, 2nd)	
Alto Saxophone.....	17
(Solo, 1st, 2nd)	
Tenor Saxophone.....	6
(Solo, 1st, 2nd)	
Baritone Saxophone.....	5
(1st, 2nd)	
Bass Saxophone.....	2
Percussion.....	9
Total.....	138

English band arranging and organization is the ideal for small and medium-sized ensembles of 20 to 35 performers. For concert bands of

over 40 players the English are not more interesting than the French or Italian because they merely add more of the same instruments and do not augment with those necessary for complete symphonic instrumentation. However, the effect of the large English bands is wonderful in marching and reviews. Here their simple and clear instrumentation (no doubling of French horns and trombones by alto and baritone sax-horns) is of outstanding value.

English band music of all kinds in general, is skillfully arranged and playable by any band of about 30 good performers. All musical effects and contrasts of instrumentation are obtainable with the average printed editions. The publishing houses, who from the beginning of the modern band era cooperated with arrangers and bandmasters, should be commended for their progressive attitude.

For work before the microphone the English band is the ideal in Europe. The finest example is the B. B. C. Wireless Military Band. This organization is one of the most interesting and one of the best of the European wind-bands today. It has just the right personnel to perform the printed repertoire satisfactorily. It is a good example of the preference for well-balanced, well-trained, and well-conducted bands of medium size (35 to 40) over the large, poorly-balanced bands, even if the latter are well-trained.

Some critics hold that if the English bands would use the French-type French horns instead of the German-type horns, their rich sonority and clarity would be enhanced still further. The claim is that the German-type horn gives a soft and dull effect which cannot be distinguished from the tone of the euphonium. This is a matter of opinion and cannot be argued here.

The least satisfactory bands, from the point of view of presenting artistic transcriptions of all kinds of music, are the German.

The German wind-band is essentially a brass band, with clarinets and flutes used only to extend the brass gamut upwards and to allow execution of parts which would be impossible by the average brass player. As the woodwinds of the German band do not go lower than the range of the Bb Clarinet (bassoons being lost in the maze of brass), the strings of the original orchestration can be represented in the band only by a bad mixture of brass and wood. The brass represents the middle and bottom of the orchestral register, the woodwinds only the top. All instruments are continually used together *tutti*, hardly

ever by separate sections; thus contrasts are lacking. Furthermore, the exaggerated number of baritones (tenor-hoerner), alone representing the violas and part of the cellos of the orchestra, adds to this general bad effect through dull and flabby afterbeats and howling countermelodies.

Thus the German band is a full-sounding instrumental combination but lacks interest for the intelligent listener because of poor orchestration. This lack of interest is augmented by the type of instruments used. Trumpets have a large bore and thus are little different from fluegel horns; trombones also have a large bore and are little different from baritones. The French horns are the German-type—dull-sounding—and do not differ enough, especially in the lower register, from the euphoniums.

These conclusions apply equally well to Czechoslovakian, Polish, Hungarian, and other bands built on the old Austrian system. However, in these cases the brass section is larger and more complete; but this augmentation does not seem to alleviate the monotony of the whole effect.

The Italian system of writing for large wind-band, promoted by Vessella, is without doubt the ideal. However, the number and different kinds of instruments required are even greater than in French bands. Therefore the use of Italian scores can be recommended only for large professional organizations. A mere augmentation in the number of players, as is almost always necessary in military and amateur bands, could easily destroy the balance of Italian scores; this is especially true of the brass parts.

The greatest advantage of the Italian system (not always observed by their writers) is that the saxophones are considered an independent group of instruments and not, as is often done in other countries, mixed with the clarinets to supply the bottom of the woodwind section. When contra-bass clarinets (Eb and Bb) are used, the clarinet section alone, from the high Ab down to the contra-bass, is capable of representing the whole range of the orchestral strings in a wonderfully homogeneous manner. Then, a small but complete body of saxophones is sufficient to give the woodwind section the warm and vibrating tone color which is lacking without them.

Attempts have been made in nearly all countries to banish the saxophone from the band, especially where alto and bass clarinets are obtainable in sufficient numbers. This elimination

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# Beat them in Bunches

## An Article on Drum Ensembles

By Haskell W. Harr

● DURING THE PAST FEW YEARS there have been many attempts at forming drum ensembles for contest work by various bandleaders and drum instructors. One of the first ensembles called to my attention was one formed by Robin Cliff, first drummer of the Hobart, Indiana high

and through the efforts of John J. Heney, chairman of the National Band and Orchestra Percussion Committee, entry of drum ensembles has been introduced into the National contests for this year.

In writing on the formation of drum ensembles, I take the stand that if it



Drum Ensemble of the Mexia, Texas, high school band.

school band. Mr. Cliff made an arrangement of *The Downfall of Paris* for three snare drums, and the trio entered the contest. About three years ago, while judging a contest at West Chicago, Illinois, I was called on to judge an ensemble of six drums from Park Ridge, Illinois, entered by P. M. Keast. While visiting in Mexia, Texas, in 1937, I heard a very clever ensemble of three snare drums, cymbals and bass drum, all-girl members of the Mexia Black Cat band, instructed by C. R. Hackney. Last year at the Wisconsin state solo contest, I judged thirteen ensembles, ranging from two to nine members each. Florida has three drum ensembles entered in her state contest this year,

is beneficial to the individual brass and woodwind players to become members of a small ensemble, why should not the drummers benefit by the same method? If small brass and reed ensembles benefit the large organization, so should a drum ensemble.

Almost every high school band of any size at all has at least five in the drum section, usually three drummers, cymbals and bass drum. The members of the drum section, as a rule, are left mostly to themselves. Many bandleaders turn the section over to either the first drummer for their instruction, or to some outside instructor. Very seldom is the drum section trained to operate as a unit. If the entire section could be trained as an ensemble



Mr. Harr is Band director at the Glenwood, Illinois Manual Training School.

and entered by their schools in the State and Regional contests, it would create much more interest in the drum sections and give us more competent drummers.

Possibly, one of the reasons why there are not more drum ensembles is the lack of printed material with which to work. Most instructors have had to arrange a number for their groups to work on. There has not been demand enough for such numbers, and publishers have not been very enthused about accepting them. To my knowledge, there are but four numbers published, *Double-Harness*, a drum duet, by J. P. Noonan; in the revised edition of the Ludwig Instructor, *We Three*, a trio, by Robert Buggert, VanderCook School of Music; *Colonel Irons*, for three snare drums, cymbals and bass drum, by C. R. Hackney-H. Harr, in the Haskell W. Harr No. 2 drum method; and the *Black Cat Quintette*, also for three snare drums, bass drum and cymbals, published by myself. I have made an arrangement of *The Downfall of Paris*, which will be published soon by Carl Fischer,

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# TYMPANI

## *Fundamental Rudiments of Mallet Technique and Tuning*

By Roy C. Knapp

Eminent teacher and coach of all percussion instruments, now, and for many years past, one of the country's greatest percussion artists.

Mr. Knapp has given the student, for the first time in print, to our knowledge, the technical and tuning exercises, which are excerpts from his lesson studies; are the correct methods taught and played by world's leading tympanists.

● FROM MY RECENT WORK, "The Fundamental Rudiments of Mallet Technique and Tympani Tuning", I have condensed the substance into article form for publication in *THE SCHOOL MUSICIAN*. These studies, directed to the teacher as well as the students of tympani, will appear in three consecutive installments.

In this first lesson are given the positions of the finger grip; standing and sitting positions; and the primary stroke, or the development of flexible muscles of fingers, wrists, and arms in the proper way to execute rhythmical figures and rolls for perfect production of tone. I have given a few examples

why a *time counting* method should be employed at all times to execute passages rhythmically and to perfect tone production.

Pillows, or a tympani practice stand may be used satisfactorily in practicing this exercise to develop the stroke, if tympani are not available.



Start the stroke from the top, *not* in a tensioned hard blow, but rather let the stick *fall* on the tympani head. This will make the stick rebound upward, with an upward movement of the wrist, back to the point of starting. The result will be perfect tone production. Tympani tone is sometimes bad because the player uses a chopping stroke. The handles of the sticks should be in a position about one and one-half inches above the head, not allowed to point definitely downward; or the hands to fall below the level of drum head.

The importance of a time counting system into the value of notes and rests, relative to the stick technique and tone production, is too often

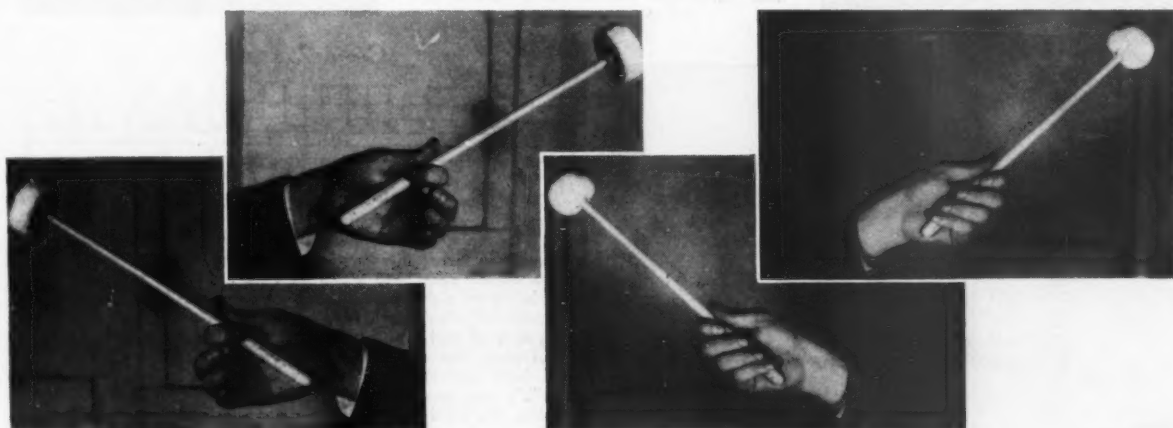
neglected, and the result is a poor performance. There is an authentic system used by the best musicians, fundamentally based on even or uneven groups of notes and rests, applied in a word system. Among students, yes and professionals too, the neglect of this is one of the greater evils. Each note and rest has a *definite* place in the group of notes in a measure. Study carefully the few examples given; and with a little effort, your problem will be solved.

Pedal tympani are practically a necessity, due to more complete and intelligent managing; although hand tympani, while used very sparingly, are not impractical for certain uses. Pedal tympani of 25" and 28" sizes are

considered standard; and 26" and 29" sizes are used for symphony requirements, and are recommended for this use. For symphonic use, two additional drums, of approximately 32" and 24" diameters are often required.

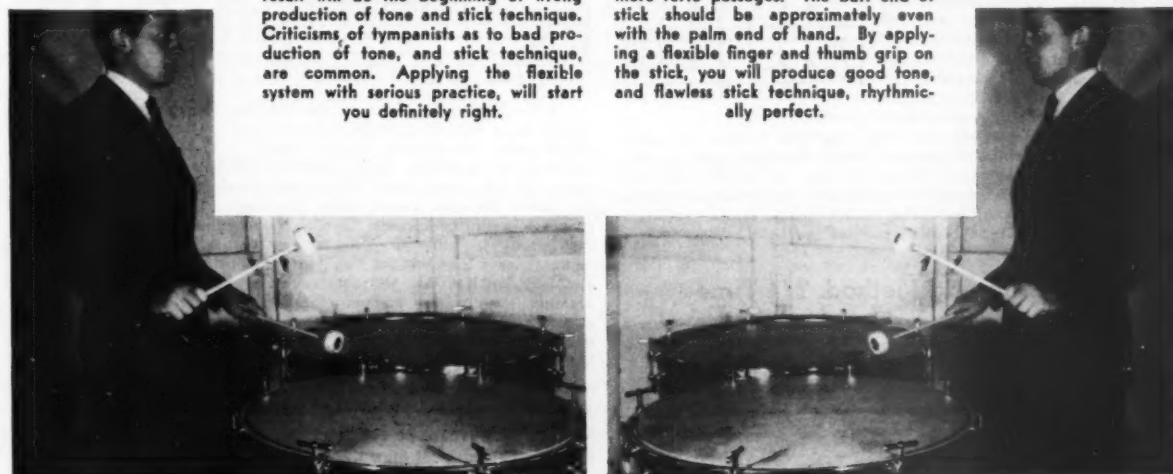
Tympani heads should be of finest calfskin, and of even texture and medium weight, to produce a clear, resonant tone.

Opinions differ among tympanists as to the relative merits of disc and ball model sticks, but both types are widely used. Do not make the mistake of using large ball types of sticks, with soft, spongy heads, for pianissimo rolls and single note technique. Symphonic players use sticks of many types and weights.



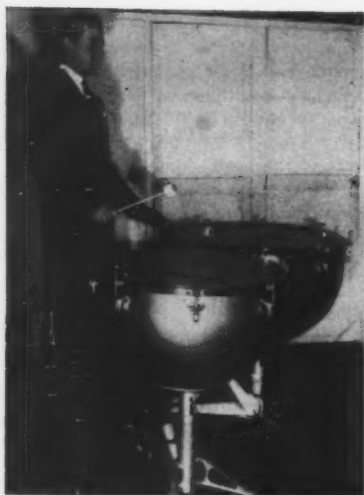
Right and left hand thumb and first finger grip. Grip stick with thumb, first finger curved to meet the thumb, not holding finger and thumb too firmly around stick, as it will tension the stroke, and the result will be the beginning of wrong production of tone and stick technique. Criticisms of tympanists as to bad production of tone, and stick technique, are common. Applying the flexible system with serious practice, will start you definitely right.

Right and left hand thumb and first finger grip, with position of second, third, and fourth fingers curved around and near the stick, using pressure of second finger on the stick only when playing the more forte passages. The butt end of stick should be approximately even with the palm end of hand. By applying a flexible finger and thumb grip on the stick, you will produce good tone, and flawless stick technique, rhythmically perfect.



Right and left hand position of mallets on and off the tympani. Back of hand should be approximately in a flat, upward position; and the palm of the hand in a flat, downward position on the lower strokes. As the height of stroke is increased, the palm of hand will turn slightly inward. The flexibility of the stick grip and position of hands is important for production of good tone, and perfect stick technique.





## Standing, Sitting Positions

Tympani are placed close together, large tympani to the left, and small tympani to right of body; the tympani turned with the pedals facing slightly inward, where one or both can be easily reached for rapid tuning changes. Stand relaxed, about twelve inches back, with the feet in a braced position, (not too close together). Sitting position should be at an approximate height of standing position. Standing position is preferable. Sitting position is usually used when tuning changes, particularly fast ones, are necessary. For sitting position, secure a high stool of proper height, or an adjustable drummer's throne, which can be adjusted to a correct and comfortable height. This position is to be maintained for all playing. When playing from one tympani to the other, it is not necessary to turn entire body, merely turn body slightly from the waist. The beating spot is usually played about four inches from the rim, for production of full and resonant tone.



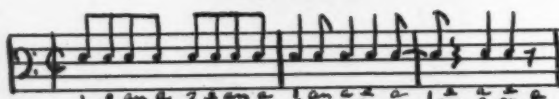
THE PRIMARY DEVELOPMENT OF THE STROKE, raise right and left sticks in alternate succession, back to body from the tympani head, to develop the muscles of the wrist and arm. Elbows are bent in a relaxed position, with flexible wrist and necessary arm movement. At the same time one stick touches the body, have alternate stick strike the tympani head. Practice slowly at first, gradually increasing the speed of your strokes. Be flexible with wrist and necessary arm movements, not having arms hug the body tightly. Stand in a relaxed position. The mallet heads should be close together on beating spot of the head.

## Time Counting Method. 2/4 Time



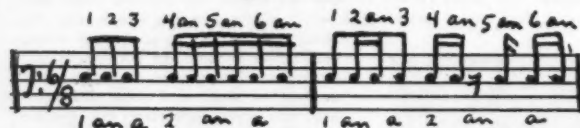
2/4—Two quarter notes in the measure are equivalent in value to four sixteenth notes to each quarter note; and eight sixteenth notes to two quarter notes. First measure is counted in words to even groups of four to each quarter note. Second measure is counted in words to even groups, the first eighth note having the value of two sixteenth notes. Use words "1", "E". The second and third notes of sixteenth note group, use words "an"—"a". The first sixteenth note of next group being a tied note, use the word "two", but do not play. Use words "E", "an", for the value of second, and third notes of the second group of four, then use word "A" for fourth note to complete the second four sixteenth note group. This system will enable you to place notes rhythmically perfect.

## C—2/2 Time



C—2/2 or Alla Breve. Two half notes to the measure, are equivalent in value to eight eighth notes. First measure, count in words to even groups of four to each half note. Second measure is counted in words the same way. The first note having the value of two eighth notes, use words "1", "E". Second note, use word "an", being an eighth note. Third note words "A", "2"; fourth note use words "E", "an"; fifth note use word "A". Third measure, first eighth note of next group being a tied note, use the word "1", but do not play. The next being a quarter note rest, use words "E", "an". Next quarter note having value of two eighths, use words "A", "2"; next quarter note words "E", "an"; and the last eighth note rest, the word "A" completing the measure.

## 6/8 Time



6/8—Six eighth notes in the measure, in this exercise, three eighth notes and six sixteenth notes to first measure. The first three eighth notes are counted in even words, 1, 2, 3; the next six notes counted 4an, 5an, 6an, two sixteenth notes being equivalent in valuation to one eighth note. The second measure is counted in words the same, the first eighth note, use word "1", second and third sixteenth notes use words "2an". Next eighth note use word 3, then words 4, "an", for the next two sixteenth notes, word 5 for sixteenth note rest. Word "an" for next sixteenth note and words 6, "an", for last two sixteenth notes. I have also shown in this example, the counting method of 6/8 time, two rhythmical beats to a measure, instead of the six beat method; the two being used mostly in the Marcia, or faster tempos. And the six beat example being used in slower tempos.

This system will solve any and all of your problems. These are examples of what can be accomplished with a system. You cannot count correctly without equally dividing notes into their proper placements in rhythmical phrases.

In the next installment, our lesson studies will teach you the application of the rolls and single stick technique in all dynamic volumes; the cross hammering positions and exercises; the Legato and Staccato rolls; and rolls into the valuation of notes, with photographic illustrations. But don't wait idly for next lessons. Perfect these first lesson studies and you will be ready for the next part when it appears.

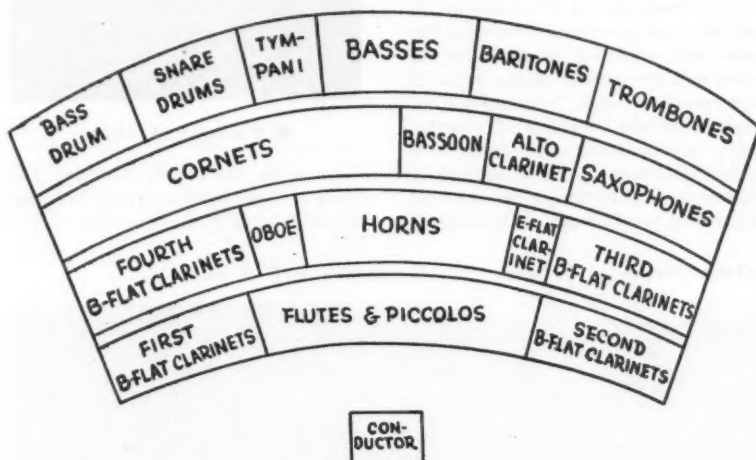


The Osceola high school band as they appear on the concert platform.

## Unique Seating Arrangement for Concert Performance

By C. Cloyd Myers

Director of Instrumental Music, Osceola, Iowa



This chart shows the seating arrangement Director C. Cloyd Myers of Osceola, Iowa, has adopted for his concert performances. Mr. Myers has a well worked out theory for the placement of his instruments.

● IN THE APRIL 1938 ISSUE of *The School Musician* I read an interesting article written by Mr. Henri Minsky entitled "A Seating Arrangement I like". Like Mr. Minsky, I, too, was becoming dissatisfied with the orthodox manner of seating the concert band, and so I at once began to experiment with my own school bands, not for the sheer novelty of the thing, but because I believed a change was desirable. For the same reason that instrument manufacturers began to build baritone, bass and even alto horns with the bells turned forward toward the listener, I reasoned that all players should be seated so as to play toward the director, and the audience.

The seating arrangement I prefer is one that we have used during the entire school year in rehearsals, con-

certs, and contests. It made quite a favorable impression upon the judges at the music contest. Unlike the seating plan suggested by Mr. Minsky, I have four rows, gently curved, instead of straight rows. This brings more players into a direct line with the baton.

The chief advantages of this seating plan are: (1) Better balance of tone. No player need force the tone in order to bring it forward to an audience. The entire volume of tone is flowing in the same direction. (2) It allows the director to place the brass choir well to the rear to form a firm background of tone for the softer, more delicate tones of the woodwind group. I might add that this gives greater confidence to a few clarinet and flute players, whose tones have previously been entirely covered. Some of the players

state that they had never before been able to distinguish their own voices, and certainly not the intonation of that voice. (3) It improves visibility and control. The director and players are face to face at all times. The director no longer needs to turn from side to side on the podium, either while issuing instruction or while using the baton.

I am thoroughly convinced that this seating arrangement has aided greatly in securing a somewhat symphonic, choir-like effect in this band which it had never before been able to gain. I would be pleased to learn that other directors have tried similar arrangements with equally pleasing results.

### Adjudges to Advise at Big Horn Basin Festival

*Greybull, Wyoming*—A feature of the fifth annual Big Horn Basin Music Festival to be held here April 28-29, new to the Wyoming form, is the use of an instrumental adjudicator and a vocal adjudicator to give each director helpful comments and criticisms to help him improve his work.

Mr. Leo W. Moody, Director of Scottsbluff, Nebraska, municipal band and director of instrumental music in the Chadron, Nebraska State Teachers college, is to be instrumental adjudicator. Mr. Moody is also on the approved list of the national band association adjudicators for contests.

Mr. C. V. Ridgely, director of music of the Eastern Montana state normal school in Billings, Montana, is to be vocal adjudicator. Mr. Ridgely is also director of glee club, orchestra and is voice instructor at Normal.

Each school may enter a band, orchestra and glee club, also three special numbers which may be soloists or ensembles, vocal or instrumental. It is recommended that the participants select their special numbers according to the class the school is in, and from the National and State School Music Competition-Festival 1939 booklet, but this is not compulsory. But if the participants intend to enter the state music festival at Casper, which will be held the week following the Big Horn Basin Music Festival, they must then select from this booklet.

The Blind Melody Publishing company, 1587 Broadway, New York, has just been organized by Edward G. Burke, blind composer of Manhattan. This firm will be operated for the interest and welfare of blind composers the world over, and only songs written by the blind are eligible for publication.

I have been reading *The School Musician* for a long time, and do thoroughly enjoy it.—Lieut. A. W. Eckenroth, director of the PRT concert band and field music, and President of the Pennsylvania State Bandmasters' Association, East Lansdowne, Pa.

The uniform excellence of your journal continues to amaze me, and I wonder how I ever managed to get along without it for the past five years.—Lloyd W. Bremer, director of music, Tonawanda, N. Y.





The building, 78' x 55' adjoins the high school in the back, is one of the finest school music structures built to date.

## Lodi, California, Union High School BUILDS for MUSIC

● FEW MUSIC STUDENTS are so blessed as to find a \$50,000 reinforced-concrete building at their disposal. 78' by 55', the building is the most modern and up-to-date structure of specially-prepared acoustic materials.

In looking at the plans, you see that there are 8 small individual practice rooms (averaging about 6'6" by 9'8") and 2 larger ones (about 9'8" by

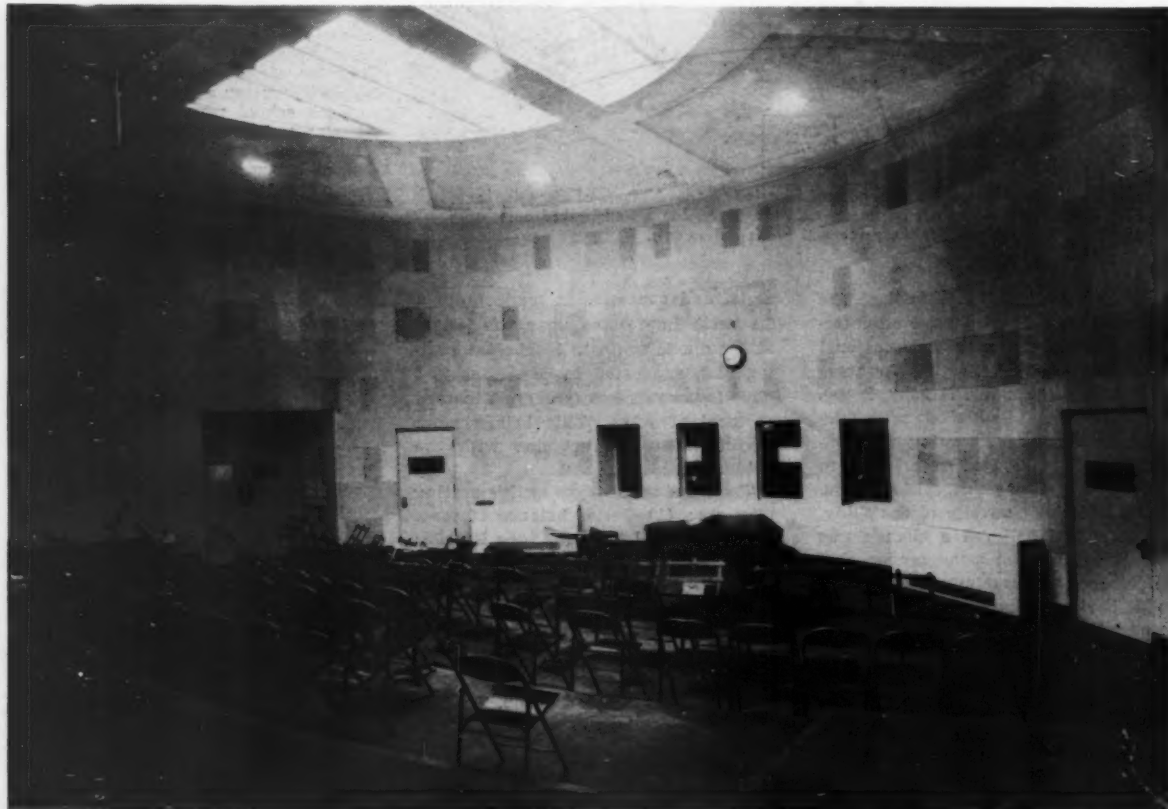
15'9"). These have a 1" rock-wool insulating blanket installed between the walls for retarding transmission of sound and the outside of the walls in each practice room is composed of celotex. In the long line of practice rooms on the north side there is a double thickness of glass making it possible to stand in one of the end rooms and see through each practice



● Director S. A. Halsey

room to the end of the building. The doors of each practice room are 2½" in thickness and have a strip of felt

Heavenly Light and Music. What a "Sermon on the Mount" for the unfolding mind of youth.





Envy of three million school musicians, the Lodi Union high school band.

in the middle. Each door also has a small double glass window, making it possible for the instructor to glance into the rooms while walking through the corridors. The rooms are heated by means of individual steam heaters which may be turned on or off at will of the occupants. The floors are of a  $\frac{3}{8}$ " cork carpet under which is a  $\frac{1}{8}$ " felt covering.

The main band and orchestra rehearsal room is so constructed (in regard to shape and material) so as to get the best possible acoustic results. It is semi-circular in shape, has walls composed of 1" layers of spun

glass and compressed sugar-beet pulp, and exploded mica is the material used in the construction of the ceiling. There are three elevated rises of 7" each. The floor covering is a cork carpet quite similar to that found in the individual practice rooms. A huge sky light affords us ample illumination. When artificial lighting is necessary, we have marvelous indirect lights. Large ventilators and heaters can be controlled from the room itself. In each of the two corners of the rehearsal room are doors leading into

the instrument lockers. The entire south side of the room is composed of windows which may be opened. On the north side are double glasses which face the individual practice rooms right across the hall. Two large double doors swing out into the halls on the east and west sides. The corridors run on the west, north, and south sides and have a  $\frac{3}{4}$ " waxed linoleum covering.

The director's office is conveniently arranged. His rest room and shower lead directly off from it. It is wired so that, in time, a radio system may be installed enabling him to dial any

### Floor Plan



room and hear what the individual student is doing.

Eagerly and impatiently the students of Lodi Union high school daily observed the progress made on the construction of their new music building. When finally the long-anticipated day for occupation arrived, there was not a happier group of high school musicians anywhere.

When the music department, with fitting ceremonies celebrated the official opening of its splendid new quarters, Dr. William E. Knuth, of the San Francisco State College, headed the list of guest speakers.

Weeks before, the newspapers had publicized the fact that it was to be an occasion of great importance.

The band in its colorful red and white uniforms, played a short program before and after the addresses. Then the uniformed members acted as hosts to the visiting public, meeting and presenting the ladies with corsages and the gentlemen with boutonnieres. Certain well-informed members acted as guides, taking small groups through the building explaining to them the important construction and material details, and answering any questions that might be asked. The opening was, indeed, a gala event for the entire city of Lodi.

Now, a little concerning the 85 piece Lodi high school band. It is a very active organization, taking part in all football games and parades. During the year it plays many concerts for the city.

In 1934 the band went to San Francisco where it gave a broadcast and made some recordings.

In 1935, it was one of the demonstration bands at the All-Conference meeting of the National Music Educators in Pasadena. While there, the band played under Herbert L. Clarke, and also broadcasted a few concerts.

In 1937 the band took part in the Golden Gate Bridge Fiesta in San Francisco, winning second place in the parade with stiff competition from many adult organizations as well as student groups. In the same year, our high school music department was host to all of the Central California high school musicians at the annual music festival.

And now, in 1939, the band has an invitation to appear at the World's Fair in San Francisco and several students from Lodi high's music department were selected to appear with the band, orchestra, and chorus at the All-Conference meeting of Western Music Educators at Long Beach.

Credit for the success of the band and the acquirement of its splendid new building is due to the untiring efforts of Director Sydney A. Halsey.

## The Value of a State Bandmasters' Ass'n

An A. B. A. Paper

By Peter J. Michelsen

Director of Music, Central State Teachers College, Stevens Point, Wis.

● NOT LONG AGO, A HIGHLY FANTASTIC STORY, undoubtedly nothing but the work of someone's imagination, was being circulated in the little city in which I live. According to the story, one of our great industrialists had bought one of the local paper mills with the idea of converting it into a glass factory, making the glass from the seemingly worthless sand which covers hundreds and hundreds of acres of Central Wisconsin. Just a bizarre tale, no doubt, but the poor of our County would feel that their halcyon days had come if all of a sudden their millions of tons of worthless and most undesirable sand had become useful and thus valuable to someone for some purpose.

Now, what is there about a State Bandmasters' association that can make it desirable or useful?

Having been one of the charter members of the Wisconsin Bandmasters' association and being privileged at present to be its president, I feel very keenly on the subject. Having been in school band work practically since the beginning of the school band movement, at least in my own state, I have watched every phase of its growth and I know what has been accomplished by and through organization. Certainly nothing but praise can be given for what has been done by school band directors throughout the nation and much of this would not have been brought about had it not been for the fact that in almost every state in the union there had been a strong, active school band association.

Giving full credit to the splendid work done by school bands and school band directors, I felt and still feel, as do many other band men, that their work does not quite cover the needs of the American public. The average high school student graduates at the age of seventeen or eighteen. He has been in the band for several years during which time he has become a very creditable musician. With his graduation his music is dropped unless he is fortunate enough to be able to go on to a college or university that has a band in which he can play or unless he lives in a town that has a civic or municipal band which will take him in as a member. If a town happens to have a band into which a high school graduate can step when he leaves school, fortunate, indeed, is that town.

What wonderful cooperation there can be between the two organizations. The municipal band provides an outlet for the boys and girls who do not wish to give up their music; the school band provides new and well trained material for the municipal band. During the summer when a school band is not usually functioning, the city band can be ready with good players and good music for a series of summer concerts.

### Band Restores Prosperity

A small town near my home city, which had been brought into being and bounti-

fully nurtured through the years by the tourist business, felt the depression very keenly. With no tourists there was practically nothing left in the town. There was absolutely no business. In desperation, the village board decided that the tourists must be brought back. They engaged a band from a town thirty miles away to put on a series of ten summer concerts. The few resorters that were there and all the people from the surrounding country attended these concerts. Stores were left open on these nights and it was estimated that between four and five thousand people attended each concert. The results were so gratifying and so convincing that, at the end of the summer, it was decided to make a band a permanent thing in that town. A man was engaged to teach band work in the school and to organize a town band which would work during the school year, but function in the form of concerts during the tourist season. According to reports, business has picked up, and the town is back on the map.

The value of such a band to any community was one of the things that the organizers of the Wisconsin Bandmasters' association had in mind when that organization was formed.

If the test of the value of an organization is its usefulness, then the value of a State Bandmasters' association must be measured by what it does toward accomplishing its objectives. If our big purpose is to promote and assist in the organizing and maintenance of bands, just what can the association do in this?

Suppose a community wishes to organize a band; the first essentials are, of course, band personnel, director, and instruments. But, this is not all. Music must be bought, a place in which to practice must be acquired, uniforms are usually regarded as a necessity, and there must be money for what is usually and easily termed, running expenses—such as director's salary, etc.

Where do these funds come from? In small towns, concerts, dances, suppers, home talent shows, and so on, keep the band going from month to month. A village board or a city council may appropriate a certain amount of money for band upkeep, but these efforts are sporadic at best; depressions come and go; city officers change; a generous and music minded council or board of directors may be followed by a council or board who are "out to cut expenses" and start with the frills. Thus, it may be, that for the band one fat year may be followed by seven or even more very lean ones.

The state of Iowa has successfully solved this problem in a way that could and should be emulated by every state in the union. A number of years ago, a law was passed by the Iowa state legislature called "Major Landers' Iowa Band Law" and said to be the best law for musicians ever placed on the statute books. Major Landers says, "Our principal reason for our State Bandmasters' association is to protect our state band tax law. Our organization, originally consisting of six members, now has a membership of over two hundred and is a live organization. Nearly

(Turn to page 38)



## TENN. BILL GIVES SCHOOL BANDS "NO PAID JOBS"

### New Law Forbids Competition With Union Musicians

Memphis, Tenn.—The state legislature of Tennessee has just passed, over the president's veto, bill No. 657 known as the musicians' bill which prohibits school bands from accepting any paid jobs or making appearances in competition with union musicians. The substance of the bill is as follows:

"Be it enacted by the General Assembly of the state of Tennessee, That from and after the passage of this Act, it shall be unlawful for any band or orchestra of any public school, college, university, department, division or institutions, supported in whole or in part by moneys raised from the State, County, or Municipal taxes, to play or to be compelled to play, or to be ordered, authorized or permitted to render any services as musicians of such bands or orchestras at any time or place other than as a part of or in connection with any function in which such school, college, university, department, division or institution, officially participates, or as a part of a patriotic, or religious or cultural musical function, or official affairs of the State, Counties or Municipalities, where no admission price is charged, or counties where there are no professional bands, or any such musical function sponsored, promoted or directed by the State or any county or municipality, or any department, division or branch thereof, or which is sponsored, promoted or directed by any non-profit organization, for public benefit or interest, and not for profit. The intent and purpose of this act, as an expression of the public policy of this state, is to avoid and prevent such bands or orchestras from in any and every possible way competing with or making unnecessary the employment of civilian musicians."

The bill further provides for penalties by fine and states that each separate piece of music played contrary to the terms of the bill shall constitute a separate offense. The bill was approved by Governor Prentice Cooper on March 10.

Leaders of school music in the state are very much exercised over the action taken by the state. Many feel that school bands should be given the opportunity to raise funds by paid engagements, particularly when school budgets are insufficient to cover the cost of their maintenance.

## 2 Story, 15 Candle Cake for Lenoir Band Kids



They're cake eaters, that's what they are, the Lenoir, North Carolina, high school band, and here is the cake to prove it. It was the 15th birthday of the band Friday, March 10th and director, Captain James C. Harper rolled this wagon load of sweet groceries, with its 15 candles, out on the annual concert stage. Three-year-old baby Charlotte Harper will give you an idea of the amount of cake it takes to subdue a North Carolina high school band.



## Revelli Spreads Out in U. of M. Spring Concert

Ann Arbor, Michigan — Michigan University bands under the direction of William D. Revelli gave a super concert in Hill Auditorium on April 4, presenting Miss Betty Correll as trombone soloist. Works of the masters were interspersed with music for moderns and popular marches by the Kings of Strut. The Kappa Kappa Psi ensemble winners were in a special feature of the program.

## MUSIC MARMS IN HOT JAM SESSION

Boston, Mass.—Two thousand school music educators lost their composure, swung into the rhythm, made mandolins of their programs and finally sold Schubert and MacDowell down the river when they fell into practical debate with Fred Waring's Pennsylvanians here in March as a feature of the Eastern Music Educators Conference.

The jam session was part of an "argument" between the champions of "swing" and those of serious music.

Now a "jam session," Mr. Waring explained, "goes back to the tom-toms. It is merely an assembly of people letting themselves be expressed in music. It must be spontaneous. If you decide to play 'When Day Is Done' play it, but don't consider what key to play in. Get together and improvise the harmony. Take all the liberties you want, and let come what will."

Not until the 17-year-old crooner reached the "Slee-slee-sleep, my pretty one" (with its four or five, or it may be six, tonal syllables to a word) part of the recording by Fred Waring's "Pennsylvanians" did anybody recognize the "swing" version of the old familiar "Sweet and Low". That was "scat" singing Mr. Waring explained, and scat singing, "is another of those expressions of the inner self."

Miss Lilla Bella Pitts of Columbia Teachers' College, who was substituted for Roy Harris, composer, expressed little opposition to the idea of giving students "swing" arrangements, and appeared to come gradually under the spell of the adroit leader of the dance orchestra, going even beyond the tolerant admission of open-mindedness on the part of the chairman, A. Walter Kramer, New York composer and critic, and saying she would like to see "more alive and immediate material used with our boys and girls" and condoning the "swinging" of such pieces as the aria from "Martha", now heard so frequently in the dance hall, on the ground that opera in the vernacular would do nothing but bring opera "down to earth and send us to an experience in a higher level perhaps".

## Northwestern Show Was Broadway "Smash Hit"

Evanston, Ill.—"Guess Again" was the name of Northwestern's original Waa-Mu show, a musical comedy presented late in March at the National College of Education theater. But with Glenn Cliffe Bainum, Northwestern band director, in the orchestra pit and Joe W. Miller, Northwestern alumnus, as stage director, you get just one guess as to its brilliant success.

For music that stayed with you for weeks, lilting hit tunes that kept you doing the show all over again, for smart routines and girls that were beautiful from top to bottom, "Guess Again" has Broadway stopped.

## JOLIET GIVES SPRING CONCERT

Joliet, Illinois—There must be a top somewhere. At least, so it would seem. Yet each year, the annual spring concert of the Joliet Township high school band, under the direction of President A. R. McAllister, seems to reach a new high in musical artistry and perfectness.

At the 26th anniversary, this year, held on Thursday evening, March 30th, both the band and its director seemed to outdo themselves. Mr. McAllister's program included, as usual, considerable new material and, as always, it was of the very highest type of classical excellence obtainable for band performance.

Beautiful, too, was the sentimental gesture in the presentation of Mr. Walter S. West. Mr. West was one of the first bandmasters under whose baton Archie McAllister played his trombone, when that gentleman was conductor of a concert band at Dellwood Park in Joliet. He is one of the oldest, if not the oldest, of the Illinois band directors, first coming into prominence as director of the DeMolay band in Bloomington during the time Patrick S. Gilmore was making his tours.

"Mr. West has always been an advocate of fine music and large concert bands," writes Mr. McAllister, "and long before the day of school bands, took every opportunity to encourage young players. He was a great inspiration to me, and I owe him much. It is an honor and a pleasure to have him appear on my 26th anniversary program."

The program was as follows. Procession of the Nobles from Milada, *Rimsky-Korsakov*. Larghetto from Symphony in C Minor, *Dr. Ernest Williams*. This is the second movement from the above symphony which is the first complete American symphony for band. Festival Overture in F, *Gucntzel*, directed by Mr. West. Roumanian Rhapsody, *Georges Enesco*. Valse de Concert Magic of Love, *Charles Vanis*. Siegfried's Rhine Journey from *Götterdämmerung*, *Richard Wagner*. This was the first performance of this excellent transcription for band by Calliet. March Paraphrase, *The World Is Waiting for the Sunrise*, played as a tribute to the composer, the late Harry Alford. Manx Overture, *Haydn Wood*. Spanish Dance Bravada, *Curzon*. Suite Sea Pictures, *Edward Elgar*. a. In Haven-Capri, b. Where the Corals Lie, c. Sabbath Morning at Sea. Rhythms of Rio, *David Bennett*. The Great Gate at Kiev, *Moussorgsky*. This was played by concert and military bands.

### Indiana State Contests

Crawfordsville, Indiana—The Central and Southern Indiana Band and Orchestra Association, according to Joseph A. Gremelspacher, secretary-treasurer, is making great plans for spring contests. Class A state contest will be held in Terre Haute on May 6; Class B at Indiana University, April 29th; Class C at Knightstown, May 6. The state solo and ensemble contests were held at Indiana University on March 30 for Class C, March 31st for Class B and April 1st for Class C.

## Neighborhood Okla. Bands Hold Tri-Weekly Clinics



Massed bands of the Kiamichi conference schools of Oklahoma at one of their recent festivals which are held for the five school districts every three weeks of the second semester of the school year.

By Harmony Garner, Reporter

Idabel, Okla.—To create more interest in band work, the five bands in the Kiamichi Conference schools of Oklahoma meet once every three weeks during the second semester of the school year to hold a festival. The first of these festivals was held last year, and was so successful that they have been continued this year.

Probably the most interesting feature of the festival, from the standpoint of the band members, is the selection of members from the different bands to play in a mass band. This arouses keen competition between the students, especially in their ability to play. The music for

the band is selected by the conductors, and rehearsals are held in the morning and afternoon of the day of the meet. A concert is given by the band for the public in the evening, under the direction of the five conductors. In the afternoon the bands give a marching demonstration in a parade through the business section of the city, where the festival is held.

The mass band usually consists of approximately 90 members. From these is selected, by vote of the band, a student conductor who directs one piece at the concert in the evening.

The bands participating in the festivals are Idabel, Hugo, Antlers, Atoka and Broken Bow, Oklahoma.

### Specializing in Triplets

Bremerton, Wash.—Introducing Miles Blankinship, whose triple tonguing on the cornet is his specialty. Last year, out of a group of over 200, Miles was picked as one of the ten most outstanding musicians at the National School Music festival. He



Miles Vaughan Blankinship of Bremerton, Washington, is one of the country's best.

plays first chair cornet in the Junior high school orchestra and will hold this same position in the high school band next year. He is also a member of the Bremerton Boy Scout band.

## Gershwin Tune Picked for New York World's Fair

New York—The theme song of the 1939 New York World's Fair almost missed its mark, through no fault of the author. Death silenced George Gershwin, commissioned to write the World's Fair Theme Song, before he had time to finish the stirring air which is now chanted the length and breadth of the land, whenever Fair adherents break forth into music.

Grover A. Whalen, president of the Fair Corporation, discussed with Mr. Gershwin the possibility of his writing the theme song for which Mr. Whalen knew Gershwin was so well fitted. Miss Kay Swift, of the Fair's entertainment staff, was commissioned to go to Hollywood and make definite arrangements.

Before she could leave, however, word came of the composer's death. The Fair turned to other sources but without satisfactory results. Then one day Miss Swift and Ira Gershwin, the composer's brother, came upon an unnamed chorus in the folio of Gershwin's unpublished works. They tried it out and were immediately impressed. Fair officials were equally drawn to the music and agreed with Miss Swift that the song was the very one that the Fair had been seeking all along and might easily have been the one Gershwin had promised. Mr. Gershwin's brother was asked to write the lyrics, and now we have the "Dawn of a New Day", for all the world to hear, while the 1939 New York World's Fair millions "proclaim her story—orange, blue and white beside Old Glory".

### Takes Theory and Harmony

**Slaton, Tex.**—Harold Tucker of the Slaton high school band has climbed up to the top position in Region 6's annual festival with his baritone horn. In 1937 he was ranked among the Third divisioners, but pulled up into First division in the 1938 contest; and now he wants to do a "repeat performance" in this, his last year in competition. For several summers, Harold has taken six-week courses in theory and harmony at the Texas Technological college band school, which he says have been very valuable to him in his high school music courses.



Harold Tucker

### He's a Malleeteer

**Dumont, Ia.**—Robert Pfaltzgraff started to play a snare drum in the school band when seven years old, and three years later began playing on a small set of bells. He entered contests for the first time in 1938 and received three superior ratings at the sub district contest and an excellent at the district contest.



Robert Pfaltzgraff

Shortly after starting on the bells, he purchased a xylophone, later discarding it in favor of a marimba. He entered the state contest and won superior ratings from three judges and at the national won highly superior rating.

Now Robert is taking piano lessons and accompanies the girls glee club, small vocal groups and several soloists in the school contests.

### Horn! Drop That Boy

**Cisco, Tex.**—Two years ago Ralph McCannies, sousaphone player in the Cisco Lobo band entered solo contests for the first time. He won three individual medals in a row—two First division State medals and a third in the National at Oklahoma City. Last year he rated a First in Region 6. The greater part of his instruction has been in class form. Band is an affiliated subject at Cisco high school and the classes meet every day. The director is Robert L. Maddox. Ralph's greatest ambition is to be a band leader some day. Why? Because he likes that kind of work more than anything else.



Ralph McCannies

## Hicksville Band Has Big City Ideas

What this fifty-two piece Hicksville, Ohio, school band, and their director, Mr. Karl Koolstra, have accomplished in the past two years should be an inspiration to every school musician in America.

In the fall of '37 this band was a poorly equipped organization of twenty-eight

dollars worth of merchandise or services toward the benefit drawing that was held in conjunction with a highly successful Amateur Hour.

The Board of Education also caught the "fever" and contributed over \$500 worth of added equipment such as sousa-



Hicksville Band blossoms forth for the Easter parade in \$1250.00 worth of uniforms.

members and included every student in the school who owned an instrument. An active instrumental publicity campaign was inaugurated at that time and within a few weeks over seventy beginners were enrolled in the classes held at school.

The Band Mothers Club was then asked for an additional twenty-five uniforms. They, however, sensing the "Great Awakening", drew a deep breath and without a penny in their treasury, went into debt for \$1250 for a complete new set of military uniforms. In less than nine months the debt was cleared and there was a \$60 balance in the treasury. The merchants responded almost 100% to the only donation that was asked and at that time each merchant donated from one to three

phone, euphonium, bell lyra, string bass, etc.

The band members, too, caught the spirit and began to work as they never had before. They worked so well that they appeared in public twenty-nine times that year and in addition, with the enlarged band, played thirteen weekly concerts during the summer vacation at the special request of the Merchants' Association.

"Our two drum majors," wrote Director Koolstra, "are the high-stepping, peppy variety and strut and twirl with the best of them. The smaller one is in the eighth grade and is also an acrobatic dancer with several medals and trophies in her collection."

### He Twirls a "Spinno"

**Brookfield, Mo.**—Karl Elman Thurman, named for Mischa Elman the violinist, has taken an active part in school music since entering the fifth grade. For three years he played first chair solo clarinet with the junior high band, and he now plays bass clarinet and contra bass saxophone with the Brookfield high school concert band and symphonic orchestra. He also plays the alto saxophone and last year Karl placed in First division in Region 9 as a twirling drum major.



Karl Elman Thurman

Karl started his baton twirling with W. W. Bailey, an old circus performer as his teacher. He later studied with Charles Benner, Russell Jacobs and Forrest McAllister. His director is his father, W. Everett Thurman, who is supervisor of music in the public schools of Brookfield.

I graduated from high school last spring, but your magazine is still "tops" with me! I enjoy reading it more than any other.—  
Mary Jane Knouse.

### The Boy Is Versatile

**Highland Park, Illinois**—Because there was a need of a French horn player in the high school band, Jerry Baum began, two years ago, his study on this instrument. He has also had two years of piano and three years of cornet which he played in the grade school band. After two summers of playing with the Northwestern University clinic band and one summer in the Northwestern orchestra, Jerry can well say that he has had excellent experience and training. He plans to attend Illinois Wesleyan University and then try out for the Chicago Civic orchestra.



Jerry Baum



### Practice and Patience Win

*Shamrock, Tex.*—Cecil Gregg credits his success as a First division drummer in

Region 6 to two things—his own practicing and the patience of his band director, Glen A. Truax. Cecil started to take drum lessons in 1935, when, because his mother believed he had musical talent, he went to see the band director. A year later he entered the State contest at Amarillo and rated second place. Another year of hard work brought him first place in the contest held at Pampa. This made him eligible for the National contest where he won fourth place. Last year he reached a long-hoped-for goal when he won a First. He plans to continue with his musical career.



Cecil Gregg

### Wants to Conduct

*Hampton, Ia.*—Versatile is the word for Herbert Beckman, Jr., who plays the snare drum in the Hampton high school band. Although he placed First in Region 2 in 1938 and received his Final Certificate from the National Association of Rudimentary Drummers, Herbert has not limited his musical education to the drum. He has taken piano lessons, sung in the glee club, and played the m-rimba and tympani. He has had a year of vocal training and has played eight years in the high school band and four years in the Hampton Municipal band. His director is F. J. Griffen. Herbert plans to continue his band work as a student and, later, as a conductor.



Herbert Beckman, Jr.

Herbert Beckman, Jr. played the m-rimba and tympani. He has had a year of vocal training and has played eight years in the high school band and four years in the Hampton Municipal band. His director is F. J. Griffen. Herbert plans to continue his band work as a student and, later, as a conductor.

### Judges Praised His Performance

*La Grande, Ore.*—Some day John McManus may be one of the leading music

instructors in the country. He'd like to continue his musical education with this aim in view. Last year he placed in First division in Region 1, and judges recommended a special award for his "altogether pleasing and fine performance". John plays the clarinet in the high school band, the orchestra, the Eastern Oregon Normal school band and other musical organizations. He has also played in the All-Northwest band and the La Grande city band. Andrew Loney, his director, is supervisor of music in the public schools.



John McManus

## The Latest Things in Wax

By John Alden

### Symphonic

CONCERTO IN A MINOR, FOR CLAVIER, FLUTE, VIOLIN AND STRING ORCHESTRA — BACH. *Yella Pessi*, harpsichord, *Frances Blaisdell*, Auto, *William Kroll*, violin, with string orchestra conducted by *Carl Bamberger*. Victor M-534. 6 sides, 12-inch.

In this rarely performed work, the harpsichord playing of Miss Pessi is outstanding. One playing of this recording may sound dull and uninviting, but continued playings will reveal the many technical beauties. The flute, violin and string orchestra round off some of the sharp corners of the harpsichord and give the work an appreciable fullness. A very interesting and well-played recording.

SYMPHONY NO. 3, IN F MAJOR—BRAHMS. *Felix Weingartner* and the *London Philharmonic Orchestra*. Columbia Set 353. 3 sides, 12-inch.

To conduct the music of Brahms properly, one must "weld" as well as direct in order to produce results that earn enthusiasm from an audience. Unless a conductor uses this process, a Brahms symphony will pull apart and gaping holes will appear. This may be your answer when you wonder at the faults brought out by a badly conducted and not necessarily badly performed symphony by Brahms. Some composers' works sound as well or better without a conductor—not the music of Brahms.

Just recently Columbia issued the Brahms Symphony No. 4 in E Minor. This and the 3rd were both conducted by Felix Weingartner. His results on recording prove his knowledge and understanding of the German composer's symphonies.

At this writing, the N. Y. Philharmonic is playing the Brahms 3rd on the air, and it strikes me people who own this set of recordings and who are listening to this broadcast feel a warm glow inside to know they can hear it again as much and whenever they like.

### TODTENTANZ ("DANCE OF DEATH")

—LISZT. *Kilenyi*, pianist, and *Orchestre Symphonique of Paris* conducted by *Selmar Meyrowitz*. Columbia Set X-122. 4 sides, 12-inch.

To us, the title "Dance of Death" is nothing more than a handle by which we might later identify the composition. We heard nothing danceable or ghostly about it, such as one hears in Saint-Saens' "Danse Macabre". What we heard was a very pleasing piano concerto in miniature. There were very distinct movements, characteristic of the concerto. Liszt may have had the germ of an idea for a concerto for the pianoforte, but wanted to write it before it was fully grown.

If this was the case, Liszt lost nothing by this move. He gave us a colorful, midget masterpiece. Not having heard this work before, we left it to Kilenyi and the orchestra to impress us. And favorably impressed, we were.

CONCERTO NO. 24, IN C MINOR—MOZART. *Robert Casadesus*, pianist, and *Orchestre Symphonique of Paris* conducted by *Eugene Bigot*. Columbia Set 356. 8 sides, 12-inch.

As clean and refreshing as a cool glass of water—as sparkling as a crystal chandelier. This is simple, straightforward music, intended to entertain, not to amaze. Exceptionally played by Robert Casadesus who, the New York Post said, "appeared a born interpreter of Mozart". Excellent.

HAVANAISE — SAINT-SAENS. *Jascha Heifetz*, violin, and the *London Symphony Orchestra*, conducted by *John Barbiroli*. Victor 15347. 2 sides, 12-inch.

Heifetz has so long been heard only in solo recitals, it is good to hear the artist's flawless tone and technique coupled with the solid background of an orchestra. It would be hard to attempt to criticize a Heifetz performance, particularly this one on Victor.

Havaneise is a dance form adopted by the Spanish, originated in Cuba. The title may sound strange, but the music is very familiar.

NORWEGIAN DANCES NO. 1 AND 4—GRIEG. *Grand Orchestre Symphonique* conducted by *F. Ruhman*. Columbia 69409-D. 2 sides, 12-inch.

Two of the stirring Norwegian Dances of Grieg known and beloved by everyone. Often we hear these compositions with liberal portions extracted, but this recording contains these dances in their entirety. This is the simple type of music, lovers of the art cut their teeth on, but the dances are no less beautiful on that account.

SECRET OF SUZANNE—OVERTURE—WOLF-FERRARI, AND SLAVONIC DANCE IN C MAJOR, NO. 15—DVORAK. *Boston "Pops" Orchestra*. Victor 4412. 2 sides, 10-inch.

Arthur Fiedler, conductor of the Boston "Pops" Orchestra, must be a very vital person. His music on recording even injects us with his vigorous spirit. It takes someone with fire and dash to conduct these two works in a way that commands an enthusiastic "hooray!"

GYMNOPIEDIE NO. 1 AND 2—ERIK SATIE. *Leopold Stokowski* and the *Philadelphia Orchestra*. Victor 1965. 2 sides, 10-inch.

Two dainty miniatures of ethereal loveliness—exquisite gems of melody. We could rave for pages about these two short works by Satie. Call in a friend, play this record without telling him anything about it, and we'll wager he'll not be long in asking, "What is it? Who wrote it?" and will fairly bubble with enthusiasm. They are pure delight. Put Victor 1965 on your "must get" list.

GAITE PARISIENNE, BALLETOF-FENBACH, ARRANGED BY ROSENTHAL. *Efrem Kurts* conducting the *London Philharmonic Orchestra*. Columbia Set X-115. 4 sides, 12-inch.

This time the praise goes to Columbia for issuing this exciting ballet music. Efrem Kurts has been the regular conductor of the Ballet Russe de Monte Carlo this season, and therefore knows whereof he conducts on this set.

The two records are packed with lovely melodies, familiar ones, and thrilling music full of life. If the Barcarolle from the "Tales of Hoffman" is the extent of your

knowledge of Offenbach's music, get this album and find out what you've been missing. It's a standout release!

### Popular

10 FAVORITE DANCE TUNES OF CAFE SOCIETY. Played by Ruby Newman and his Orchestra. Decca Album No. 37.

Like Cafe Society itself, this album is smooth, smart and sophisticated. Not designed for jitterbugs, but rather for people who like to keep a fine remembrance of some of the best popular tunes through the years. Included are: *I'm Just Wild About Harry*, *Darktown Strutters' Ball*, *Who, I'll See You Again*, *Love for Sale*, *By Myself*, *Night and Day*, *Smoke Gets in Your Eyes*, and *I Get a Kick Out of You*. Adelaide Moffett and Ray Morton furnish attractive vocal choruses.

Larry Clinton swings Gilbert and Sullivan on Victor 26161. Vocalist Ford Leary sings *Sweet Little Buttercup* from "H. M. S. Pinafore" and *I've Got a Little List* from "The Mikado" is Bea Wain's offering. The latter gets our vote.

Eddie South and his Orchestra recorded on Bluebird 10138 *Hejre Kati*, a Hungarian dance, and *Marcheta*. We liked Eddie's fine fiddling but the fast, jumpy rhythm dates this recording. Sounds like a Jazz Age disc. Not so good.

Victor 26159 is a Benny Goodman waxing, with Martha Tilton's lilting voice doing *Shut-Eye* and *Good for Nothin' But Love*. The first is not up to the Goodman par, but the second tune warms the cockles of our danceable heart. Good stuff. The melody carried by the full sax section punctuated by jets of steaming hot brass sounds like the old Goodman in the groove.

*Let's Stop the Clock* and *Romance Runs in the Family* gets swung very sophisticatedly by Richard Himber and sung by Stuart Allen. Smooth and very swell! Victor 26162.

By all means rush out and get Victor 26165. It's a Hal Kemp job with Bob Allen singing *You've Got Me Crying Again* and *Heart of Stone*. If you don't already know it, the latter tune is a knockout—especially the way Hal and Bob do it.

Bing Crosby whipped out two new waxes for Decca this month. *Between a Kiss and a Sigh* and *My Melancholy Baby* on No. 2259, and *Let Us Tie the Old Forget-Me-Not* on No. 2273. A little of the old huskiness has come back to the Crosby quality and makes these records tops.

Decca picked a good team when it paired Rudy Vallee and Frances Langford to record two tunes from "The Boys from Syracuse". There's enough contrast in the easy voices of the two top radio stars to make *The Shortest Day of the Year* and *This Can't Be Love* sure-fire. Harry Sosnik supplies the music. Decca No. 2248.

Glen Gray and the Casa Loma Orchestra do not claim to be either a swing band, or a smooth band, but if called upon the boys can ease into one or the other classifications and do a bang-up job. This is the case on Decca 2292. *Could Be* is swing, with a Pee Wee Hunt vocal. A bit slower and smoother is *I Won't Believe It* with Clyde Burke subbing for Kenny Sargent.

### Band at Conference

By Leon Katz

Ashland, Kentucky—Eighteen members of the crack seventy-five piece Ashland high school band attended the Southern music educators conference

## S. M. Glamour Chair Selection for April



Clark Gable, beware! Here comes Noah Knepper, Bowling Green, Ohio.

Handsome and erect in his uniform, Noah Knepper is an excellent model for school musicians. A good looking appearance of members of the band or orchestra and soloists is one of the most important factors in the musical world.

Of course if one is blessed, as Noah is, with a pair of attractive, dark eyes and a smile that causes female hearts to skip a beat, well, so much the better.

Noah is an oboe playing senior in the Bowling Green high school and has won First division twice in the state

contest. Playing first chair oboe in the Toledo Philharmonic orchestra and the Bowling Green state university orchestra for the past two years, Noah has made a remarkable name for himself in Northwestern Ohio. He attended the University of Michigan band clinic for the past three summers and played 1st chair oboe under Mr. William D. Revelli. He is a member of the high school chorus, which also has won First division at the state contest for the past three years. And on the piano Noah is expert.

Winchester Richard is his director.

held in Louisville, Ky., March 4-8. Director John Lewis and his band are polishing up their music technique for the regional solo and ensemble meet at Morehead, Kentucky, March 25th.

### Two Brilliant Men Join Warmelin Music School

Chicago, Ill.—Ed Miller, former tenor sax man with Bob Crosby, Ben

Pollack and other nationally-known name bands, is now affiliated with the Warmelin School of Music and will teach the modern style of saxophone playing.

David Bennett, well-known band arranger of Chicago, is also identified with the Warmelin school and will teach modern harmony and arranging.

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## The S. M. Baton Twirling Department

By W. B. Williford, Jr.  
Director, Carthage, Miss. School Band

In planning a concert last fall, I decided to add variety to the program by putting my drum major on the stage for a twirling exhibition. She had not been twirling very long and knew only a few fundamental twirls.

I wanted to make the twirls she knew as flashy as possible, and decided to do so by lighting her batons and darkening the auditorium. The first thing we tried was putting small flashlights on the batons. It didn't make a good appearance and made the batons too heavy. We found that the best appearance was made by putting sparklers on the ends of the batons. This was much flashier than the flashlights and considerably cheaper.

We used this for our concert and later at a basketball game. The twirler drew good applause at both.

The main trouble we had was in lighting the sparklers. Lighting them with matches was too slow. However, we got a gasoline blow-torch out of the chemistry lab which did the trick.

This may help some of the fellows solve the problem of filling up the between-the-halves period of some of the night football games next fall.

### TWIRLING FOR CONTESTS

By James William Caldwell,  
Indianapolis, Ind.

You have read in The SCHOOL MUSICIAN many excellent articles on twirling written by Forrest McAllister, Wesley Leas, Major Boothe and many other well known contest officials. I would like to make a few suggestions from the standpoint of the twirling contestant. I have participated in eighteen contests in the last three years.

Let's take the day of the contest, for instance, and see what is going on around us. Willie is practicing high throws. He throws the baton up in the air, and where it lights he does not know. Now Willie

has the wrong idea in practicing throws. One must judge his distance and keep his eye on the baton. When the baton comes down, catch it even with your waist (a contest requirement) and go into another twirl with just as much grace as you put in the high throw.

High throws are fascinating and to drop is a shame. If you do drop one, don't reach down and fumble with it. In a recent National contest I attended, a drum major dropped his baton; with a red face he stooped down to pick it up, but alas, it didn't seem to be there. I can imagine his embarrassment as he bent down and fumbled for it. If you drop, a good way to pick it up is with your foot. Roll the baton with your foot and put your toe in under the baton as it rolls toward you and flip it high into the air. This little trick will cover up your drop.

Over across the road is Bill, whose twirling is smooth and he has speed, but he lacks military bearing. The judges rule on smoothness and speed and military bearing. These are important factors in winning a contest. If Bill had learned good posture when practicing, he wouldn't have to worry about it. A drum major should keep an even speed in all his twirls and throws. Practice is the only thing that will accomplish this. I find that if I work up a six minute (time usually given in a contest) routine, I can execute my twirls gracefully.

As we watch Bill practice, along comes another contestant who has two batons in his hand. He thinks that he will twirl two and win the contest, but don't let him scare you, because no drum major can work up enough twirls with two batons to win a contest. I twirled two at the V. F. W. National contest as an exhibition only. I once heard a judge tell a contestant who was trying to twirl two batons to go home and learn to twirl one and then come back the next year.

I would like to offer the following suggestions to contestants:

### Twirling Quartet, Shawnee Mission H. S., Merriam, Kan.



These four smart twirlers head the parade and release a cataract of applause as the procession takes Main Street.



1. When twirling, try to keep in a relative position and don't move around too much. Put your feet in a firm place and stand at attention, but do not stand as straight as a ramrod; act natural.
2. Use a center balanced baton (not a double ball one).
3. Keep on one long twirl long enough for the judge to see it.
4. Keep the baton revolving at a uniform speed.
5. Be graceful.
6. Use a snappy salute. This will help you to gain points.
7. Answer in a military way all questions the judges ask you. Do not say "yep" or "nope", but answer "yes, sir" and "no, sir".
8. Smile. This is an important feature. Do not fail to smile or keep a pleasant look on your face.

#### Swing and See the World

Winthrop, Mass.—Mr. Albert E. Keleher, Jr., conductor of the Winthrop high school band and orchestra, gets into swing as a sideline. The "Bostonians", a ten piece dance band, is Mr. Keleher's private pride and joy. This popular orchestra which boasts a standing library of 150 numbers, a vocalist and vocal trio, carries the P. A. system and desk stands. Last year, they played a West Indies cruise for the French Line and on April 7 this year, they are starting on a similar cruise to Jamaica and Havana for the Hamburg-American Line.



Albert E. Keleher, Jr.

#### Region 3 Contest at Indianapolis, in May

Indianapolis, Indiana—The great contest for Region 3 division of the National School Band Association will be held here on May 18, 19, and 20. This contest is for orchestras, ensembles, both wind and string and solos from the same groups. The Region 3 vocal contest will be held at Anderson, Indiana the previous weekend, May 11, 12 and 13.

Band contests are not included in the association's activities for 1939.

#### Resorters Aid Band

Stuart, Florida—The Stuart school band, started only ten months ago, now has full instrumentation and new uniforms for sixty members and is ready to enter the State contest in West Palm Beach, which is 38 miles south of here.

As Stuart is a resort town, the winter visitors have helped greatly in raising \$1,800 for the band, and they show their appreciation of the fine music the band is playing, by crowding the city park on concert nights. Several of the guests presented the band with a lyra-bell.

St. Louis Star-Times: The thrill of discovery is gone, but you get the general idea when at last you hit the knack of making an electric razor work.

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## DATES SET FOR BIG CHICAGOLAND MUSIC FESTIVAL

**Chicago, Ill.**—The tenth annual Chicagoland Music Festival, under the direction of Philip Maxwell, will be held Saturday night, August 19, in Soldier Field. The third festival luncheon will be held Friday noon, August 18, in the grand ballroom of the Stevens Hotel. Carrie Jacobs Bond will be the guest of honor.

During the last nine years, 45,000 men, women and children have taken part in the festival programs and they have been applauded by nearly 900,000 spectators. In addition to the audiences, millions have listened to the entertainments over the radio.

The Chicagoland festivals, the first of their kind ever to be held on the North American continent, have inspired other cities to hold similar events. This winter the Miami Daily News staged an outdoor festival copied after The Tribune's and this summer preliminary contests will be held at East Moline, and Urbana, Ill., Whiting and Lafayette, Ind., Kansas City, Mo., St. Joseph, Mich., Cedar Rapids, Iowa, Dayton, Ohio.

Henry Weber, director of music for radio station WGN, is the general musical-conductor of the festival; Noble Cain, the general choral conductor. Fred Miller will be in charge of field events and Captain Howard Stube, chairman, band instrumental contests.

For this reunion festival again there will be contests for adult and juvenile bands, men, women and mixed choruses, vocalists (16 years of age and over) violinists, cornetists, baton twirlers, and this year for the first time—accordionists. Complete information on the festival may be had by writing to Festival Headquarters, Tribune Tower, Chicago, Illinois.

### Penn's Prepare for Big Event at Selinsgrove

**Selinsgrove, Pa.**—Central Pennsylvania's All-Master Band Festival will hold its sessions on Susquehanna University's campus at Selinsgrove, Pa. for the third consecutive year on April 27, 28 and 29. This annual Festival, one of the most outstanding of its kind in the East, brings together 150 to 200 of the better high school musicians picked from Central Pennsylvania high schools. They are rehearsed for two days before playing their Festival grand concert under the baton of some great conductor. This year Ernest Williams will conduct.

Another attraction for the young musicians will be the appearance of youthful Doris Fox, of Johnstown, Pa., as a trombone soloist. Miss Fox is one of the ranking young musicians of the country and has already appeared as a

### Girl with Harp



Most picturesque of all instruments, perhaps, is the harp, held the more beautiful in thought because of its mythically angelic associations. Jean Taylor, Iowa City harpist, entered her first regional contest last year. Although she had been studying harp but a year and one-half at the time, she was awarded Second division. She is hopeful of getting an unqualified First in spring competitions.

soloist with a number of the leading bands.

Professor Elrose L. Allison, a member of the Susquehanna Conservatory of Music faculty and director of the Susquehanna University Band, is the resident-conductor of the Festival band and organizer of the All-Master Band Festival.

### Band Makes Great Gains

**Euclid, Ohio**—The Central High School Band hails this year as the most successful in its history. Particularly active in all student affairs the Band presented many interesting formations on the Football field thus adding color to the Athletic activities. Combining with the Orchestra the Band has presented a series of concerts during the Winter months to add much needed instruments to the Music departments. These concerts have been enthusiastically received by the public. The Band will this year enter the State Contest.

John Beck, director of the Band who has been at Euclid for ten years feels that interest in the instrumental music in this city is increasing rapidly. The number of pupils now participating in Bands or orchestras, including Junior groups is 125% greater than it was last September. The preparatory groups and the High School Orchestra are under the direction of Dale Harper.

### Woe Is Me

#### Thanks Pal

The School Musician

Please consider this a "very personal" note. I have been wondering monthly, as The SCHOOL MUSICIAN comes to my desk why the orchestras and string soloists do not get at least some mention or a picture now and then of one of our fine string soloists on the cover page. It looks to several orchestra directors in Indiana, as if the Bands are trying to push the orchestras off as "poor relatives". We have a hard time to keep our orchestra going because we do not wear a uniform and play for the "games". And all we ask is, "Give us a break now and then in our school paper the same as the bands get."—O. P. Sloane, Evansville, Indiana.

You couldn't have done me a greater favor, Mr. Sloane, than to bring this subject out in the open by writing me this letter. The subject matter is definitely my pet peeve. For the past five years, I have begged, bartered and bullied school orchestra directors to send in news, pictures and publishable information about their orchestral activities and themselves. And what do they do. Lean back in their smug complacency and never write a line. In fact, Mr. Sloane, I do not recall that you have ever sent anything for publication about your orchestra.

Even the president of your association, Mr. Adam P. Lesinsky, whom I insist upon regarding as my very dear friend, answers my letters as though they were never written. News of national as well as state and individual orchestral affairs is kept in remote secrecy. Actually, it is breaking my heart.

Even those who conduct both band and orchestra, when they write to me, send pages and pictures about their bands, but never a whimper about their orchestras. It must be the retiring influence of Bach and Beethoven. The same director who, in his brilliant and brass buttoned band uniform, will turn somersaults for publicity, is a shy and retiring mouse when he steps to his orchestral podium.

The criticism you make is a sad and deplorable fact but it is something you orchestra men will have to correct within yourselves. I await action.—Ed.

### "—Is Like a Melody"

**Cherokee, Oklahoma**—"I am going to keep up my study of the flute . . . and some day play in a symphony orchestra," says

Barbara Bridges, superior flute player in the band under the direction of Mr. Jack Elliott. She has won First division at each district contest since she was a freshman and has even taken to playing over the air, over KOCY, Oklahoma City. Barbara graduates this year and hopes to enter Curtis Institute of Music at Philadelphia.



Barbara Bridges  
year and hopes to enter Curtis Institute  
of Music at Philadelphia.

## Your Embouchure

(Continued from page 8)

have been greatly criticized and ridiculed by teachers who literally flood the country with their pupils who are unable to meet this requirement. The high register is to be found in our modern arrangements because composers are aware of its potentialities and have definite knowledge that certain teachers and performers are capable of executing it.

Let me urge students of brass instruments to take inventory immediately before it is too late. If you honestly believe you are on the right road and that you are producing a full, true tone on the correct formation, you may be sure that anything you practice will be of help to you. But when a formation is used that just happened, or "grew", then you are wasting time regardless of what exercises you practice. You will frequently hear of musicians who spend hours in diligent practice but admit they seem to be at a stand-still, or else sliding backwards. Strive toward your goal—establish a correct formation—and stick with it.

How quickly you realize that you are on the wrong track depends entirely upon yourself. Some individuals are satisfied with very little,—others, less than that,—and some are never satisfied. We also have with us the student who adopts the attitude—"Oh well, what's the use?" Such is human nature. But if you are not producing, and are sincere in wanting to, don't let anyone convince you "It will come later!" YOU must DO something about it.

## Ensemble Drumming

(Continued from page 15)

Inc. It is for three snare drums, cymbals and bass drum, bell lyre and piano. (The bell lyre and piano parts are optional.)

An audience always enjoys a good, snappy drumbeat. As it is impossible to play melody and harmony parts on the drums, it is necessary that we write more catchy, rhythmic beats to encourage our young drummers. I would like to have more instructors enter the field of writing for drum ensembles. Let me offer these suggestions for writing a selection: include rhythms to be played in unison, give each drum a solo bit, divide a rhythm by having each drum play a few notes, or a measure or two, and you will have a novelty for your concert program which will hold your audience in rapt attention.

The ensemble will help to create much more interest in your drum section; it gives the section something of

# Just Out—



## The LUDWIG DRUMMER —New Spring Issue

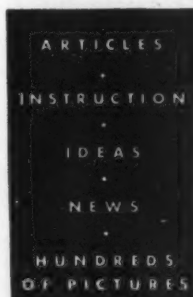
Welcome as the "flowers in May", to every boy and girl who loves the drum, every music director, is this new spring issue of The Ludwig Drummer, the most widely read, most interesting and instructive drummer's magazine published. ● You'll want to read Bobby Christian's interesting article on "Solid Dance Drumming", with an even dozen examples of modern swing beats. Tympanists will find Ben Vitto's article on tympani both interesting and educational. Then there are scores of tips from and for tapsters—new stunts, new ideas you'll want to try. And of course you'll enjoy the pictures of top-notch drummers showing the equipment they use. ● To keep you posted on what's new, different, and better in drums and traps there's page after page of sparkling new merchandise—new Hi-Soek pedal, new wire brushes, new cymbal holders and rubber cymbal seat, new tunable Tom-Toms, new Apollo Vibra-Celeste, and new drum outfits, featuring the great new Swing Sensation outfit.

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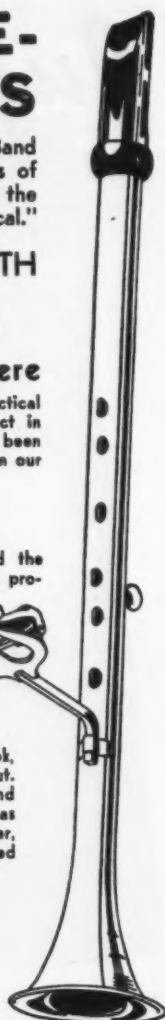


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interest on which to work. It will cause the drummer to be more careful in the execution of his rudiments, for he has no one to cover up his errors. He also must concentrate on his counting, in fact all must count together, for the slightest error in one of the entries, will ruin the rhythm of one of the themes. To sum it all up, I think that the formation of drum ensembles will create much more team work among the drummers and give us much better drum sections.

### The French Horn

(Continued from page 11)

tion to the overture, *Der Freischütz*, gives the horns a passage in the first part that suggests the mysterious beauty of moonlight in the forest. One of the most famous horn solos is contained in the Nocturne of Felix Mendelssohn's *Midsummer Night's Dream*.

The use of a muted horn to imitate a cracked bell by Jules Massenet in his *Scenes Pictoresque* gives an idea as to the variety of effects that can be obtained by a horn. In *Peter and the Wolf*, Serge Prokofieff has an oboe to quack as a duck and three horns to be the hungry wolf's stomach. Some of the more recent composers, such as Richard Strauss, Igor Stravinsky, and Maurice Ravel, have scored quite a bit for the horns. Pages would be necessary to list the famous horn parts and the illustrations of the different effects that can be obtained by a skilled player.

It can be said that the importance of the horn part is a good sign of the quality of the music. It is a frequent characteristic of amateur orchestras to have other brass instruments, particularly the cornet, predominate over the horn. This has a tendency to give a brassy tone quality to the orchestra that should be used only for special effects. Horns are generally acknowledged the most difficult of all wind instruments,—a good horn player is as hard to find as a concert-master or conductor. The main reason for the treacherousness of horn playing lies in the construction of the instrument. It has as much tubing in it as the bass horn, but it plays an octave higher, although their fundamental notes are the same. In the upper register, where the horn plays, the tones are not fundamentals but harmonies. The partials are much closer together in this register, making it more difficult to get the right note. A slight difference in the tension of the lips will make a different note. This makes the attack of high notes particularly uncertain, and was probably the reason the composer said there were "bound to be happenings".



George E. Gates

Octarimba

Kankakee, Illinois

First Division, Region 3, 1938

Long before George E. Gates of Kankakee, Ill., took up the study of octarimba, he took drumming lessons, starting these when he was still in grade school. After he became proficient on the drums, under Mr. G. E. Piersol, George took piano lessons for

"Spanish Fantasie," a medley which he himself arranged, as his selection to use in competition with other aspiring school musicians.

For seven years, George has been a member of the Kankakee high school band, under the direction of



four years. Then, combining this knowledge of music and rhythm, he became a diligent student of the octarimba, with hopes of winning first division before he graduated.

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Mr. Piersol, and for the past five years, he has been the first drummer.

George will graduate this spring, and he hopes to win another First Division before his school days come to an end. He plans to continue his music, although he has made no definite plans as yet.



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**Question:** I have been playing the E flat alto saxophone for about a year. Although making what I consider to be pretty fair progress, I seem to have trouble getting the extreme high notes and particular trouble getting the low notes from C on the first line below the staff on down. Can you advise me as to the trouble?—B. F., Chicago, Ill.

**Answer:** It takes a little longer to develop the lip to the point where you can play the top notes and the extreme low notes of the saxophone with ease than it does on the other registers of the saxophone. If you have not already done so, I would suggest the practice of sustained tones on the aforementioned notes as well as on the rest of the instrument. You should also have your instrument checked for leaks, as one small leak can cause a good deal of trouble. Another angle to consider is your mouthpiece. I would try a few different mouthpieces and note the results. The most important point to consider, however, is the development of your lip.

**Question:** After having played the alto clarinet for six months, I find that I still have trouble getting any kind of a tone in the register starting on B on the third line of the staff on up. Although I have only been playing the alto clarinet a short time, I have played the B flat clarinet for quite a while and so I am no stranger to reed instruments. I can get a fair tone in the lower register and so I cannot understand my trouble in the upper register. Please answer this letter in your column in *THE SCHOOL MUSICIAN*.—W. H., Philadelphia, Pa.

**Answer:** The true character of the alto clarinet is best demonstrated in the lower register. Nevertheless, it is possible to get a passable tone in the upper register. It always takes longer for the upper register to develop so you really have nothing to worry about. Do most of your practicing in the lower register, occasionally going into the upper. Sustained tones in both registers are most necessary. A good method for the alto clarinet is the method for alto and bass clarinet by Mimart.

**Question:** I am playing clarinet in our high school band. Although I can hold my own with the other members of our clarinet section, I am very flat in the upper register from G on the top space on up. This situation has been very discouraging and I hope you can help me.—F. B., Grand Rapids, Mich.

**Answer:** It is quite possible that you have a hyper-sensitive lip. Quite a bit of practice of sustained tones in the register you mention would mean a lot. It is also possible that your mouthpiece may be causing the trouble. I would check this. However, the main thing is the development of your lip and that takes a great deal of patience.

**Question:** I would appreciate it if you could give me some information regarding the members of the clarinet family.—L. W., Chicago, Ill.

**Answer:** The highest clarinet is the A flat clarinet. This is never used any more and there are very few in existence.

The next is the E flat clarinet which is used quite often in bands. The D and C clarinets are practically extinct. Next is the B flat and A clarinets. Then the bass horn. This is the forerunner of the alto clarinet. It is in the key of F and has a larger range than that of the regular alto clarinet. Then there is the alto clarinet in F and E flat. Next, the B flat bass clarinet, then the contra bass in E flat and the contra bass in B flat.

**Question:** After having played the clarinet for several years, I am now planning on buying a new clarinet. The model I am considering is the full Boehm model with the low E flat. I have heard arguments for and against this model and I would appreciate getting your opinion on the matter.—H. G., Denver, Colo.

**Answer:** The full Boehm model unquestionably has technical advantages that other models do not have. Many otherwise difficult passages are made easier on this model. However, there is a tendency for the full Boehm clarinet to be more out of tune than other models. I also believe it is possible to obtain a better tone on the plain 17-6 model. In my opinion the advantages in tone and intonation on the 17-6 model outweigh the technical advantages of the full Boehm.

**Question:** My reeds seem to stay open too wide. Could you tell me the cause of this and how I could eliminate this trouble?—J. M., Akron, Ohio.

**Answer:** Thin canes are naturally liable to stay open more than thick ones but more often this can be caused by the small end of the tube being too large or the cane having been mounted too deep onto the tube. Cane should never be mounted any deeper than is found necessary to cause the sides of the reed to be completely closed. Any more than this causes the cane to be bunched up and the pressure thus exerted tends to keep the reed open too wide.

**Question:** Do you advise having a fast or slow vibrato?—L. W., San Francisco, Cal.

**Answer:** If a vibrato is too fast, it will naturally cause the player to sound nervous and lack the ability to have complete control of the tone. It should not be too slow or too wide either, because this will cause bad intonation. Vibrato, when properly used with taste, should be pleasing to the ears and should make the tone alive by giving it that singing quality that approaches the human voice.

Dall Fields, Bassoon

**Question:** My tone is thin in the upper register, and I have trouble sustaining phrases in slow passages.

**Answer:** Your trouble could be caused from many reasons; maybe your reed is too soft, or you could be using the wrong embouchure, or it's possible that your bassoon is out of repair.

**Question:** How can I improve my tone and intonation?

**Answer:** Long tone practice will do much to improve your tone and intonation.



tion. Any bassoon instructor will tell you whether you are using the correct embouchure.

Roy Knauss, Flute

**Question:** I get along fine in the lower two octaves and up to high F; after that the fingerings are so complicated that I am simply lost. How can I overcome this?—*M. A., Keokuk, Iowa.*

**Answer:** It is true that the fingerings in the upper octave are somewhat more complicated than in the lower two octaves. That is sufficient reason for more study and practice in the third octave. Unfortunately, many instruction books and studies do not give you enough practice in the third octave, especially from high A to high C. Your remedy lies in doing all your scale practice throughout the whole register of the flute. You can also practice some of your exercises and studies an octave higher than written, except where that would take you out of the register. If you will do this carefully for a few months, you will acquire the desired facility.

**Question:** Is the open G sharp flute superior to the closed G sharp? My instructor prefers the open G sharp key.—*R. S., Cleveland, Ohio.*

**Answer:** I do not wish to enter into a controversy with your instructor. My position has always been that the open G sharp key and the closed G sharp key are of equal merit. It is more a matter of preference than of merit. Usually a person becomes partial to the instrument he has used for years. However, if you intend to double on saxophone, oboe, or clarinet, I would recommend the closed G sharp key. These instruments have a corresponding closed key.

#### Thanks a Million

De Land, Florida.

#### The SCHOOL MUSICIAN:

I would like to express my sincere appreciation to you for putting my picture on the cover of *The SCHOOL MUSICIAN*. I have long read and enjoyed your magazine.

I've had only one passing glimpse of the magazine because my subscription, of all times, ran out. However, I have received some very interesting letters from Chicago to the Canal Zone. This has opened up for me a very interesting line of correspondence.

I hope to be able some day to pay back this great honor which you have bestowed upon me, which certainly was a surprise. The first I heard of it was from another bandmaster at a Christmas festival in Orlando. Since I know him very well, I thought he was teasing me for at least ten minutes. The magazine I saw belonged to the editor of the newspaper here.

Thanking you again,  
Sincerely,

(signed) Robert Blount.

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**Pittsburgh, Pa.**—At Schenley high school, there is the only pipe organ in the city's high schools. The instrument is valued at \$30,000 and the music department gets a great deal of pleasure and use from this wonderful instrument. John Thomas is the young organist in this high school of 3,000 pupils and would like to correspond with some other school musician who plays an organ in his high school.

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## Let Me Answer Your Questions on the Flute

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**Question:** We have four flutes in our band, and all are of the same make. This was arranged so as to insure good intonation, but the idea does not seem to work out as we had planned. Is this the fault of the instruments?—*E. D. R., Long Beach, Cal.*

**Answer:** So much depends upon the condition of the flutes, also upon the player that the fact that your flutes are all made by the same maker would mean little or nothing. First, better see to it that the head corks are all adjusted at seventeen and a half millimeters back from the middle of the embouchure. Have each player tune to your fork, bell or bar. Now try them together, one after the other. If and when you get the A's to sound alike, it might be a good plan to have them try the low D's, F's, A's, etc. Have them play right up the D minor arpeggios until the high A (in altissimo) is reached. Some of your players may turn their flutes in, making them flat. Others may be turning them out, making them high. The flute should not be rolled either way for the purpose of changing pitch. There are of course exceptions, but rarely so.

**Question:** I have long since graduated from high school but even so, maybe you would not object to answering a few questions. I still love my flute and play many solos on various occasions. Never have I any difficulty regarding time in solo playing. However, I am playing with a good amateur orchestra and have no end of difficulty in keeping good time when playing little solos from the flute part. What would you suggest that might help me?—*L. D., Memphis, Tenn.*

**Answer:** Maybe you lack confidence when reading as one must do in orchestral work. Take those incidental solos "to the woodshed" and work them out, counting each measure carefully. It is possible that in playing solos, you have been handicapped by an accompanist that is so capable that he lets you hurry here and there, slow up here and there, skip beats, etc., and still follows you in all these errors. The chances are that he can help you in this regard if you will ask for it. Playing to the unemotional tick-tock of a metronome is sometimes a great help.

**Question:** Only recently, I was asked to show my flute and piccolo to a music class at school. Also, they wanted me to talk about them a little bit. I did so but when I said that my flute was in C and the piccolo was in D flat, the teacher said that I must be mistaken. By way of proving it, the teacher got out a catalog of musical instruments, and sure enough, it stated a D flute for orchestra and an E flat flute or piccolo for band. Can you give me some information that might clear up this muddle?—*A. S., Portland, Oregon.*

**Answer:** Many times the C flute is erroneously called a D flute. This is probably a "carry over" from the very early stages of the flute when the lowest tone was D and the natural scale was also that of the key of D. Following that, when the piccolo was made to sound a half step

higher (an octave and a half step, to be exact about it) it was quite natural to call it an E flat. Undoubtedly, your flute is a C flute and your piccolo a D flat. If you desire more information regarding this matter, just drop me a line and I'll be glad to send it to you.

**Question:** As I enjoy reading your articles in *The SCHOOL MUSICIAN* so very much, I am wondering if I might have one of your finger charts.—*P. R. Y., McHenry, Illinois.*

**Answer:** We are very glad to send you an improved finger chart. If anyone else desires one of these charts, just send a self-addressed stamped envelope with the request.

**Question:** Now that I have finished high school, I should like to continue the study of the flute and should like a list of studies taken from orchestra parts. Can you tell me where to get them, the name, etc.?—*A. D., Newark, N. J.*

**Answer:** See this column in the February issue.

**Question:** What make of instrument would you advise me to buy? Is it advisable to play a flute without the B flat lever? What can I do to remedy a dry mouth and lips when playing? I might add that it is only occasionally that I am troubled with such condition.—*E. A., Newark, N. J.*

**Answer:** There are several flute makers in this country who are making the finest instruments to be had. Any one of these manufacturers will send you an instrument on approval, thereby giving you a chance to purchase the instrument of your choice. The French School of Flute Playing seems to have captured most of the fine positions open to flutists in this country and all of these followers use the B flat lever. In fact most of our flute makers have added this lever as regular equipment. It has many more uses than the lever to play B natural. It is not unusual for flutists to be embarrassed by a dry mouth and dry lips. More often than not, I believe that this condition is caused by nervousness. If one is not thoroughly prepared to play his solo or orchestral part well, fear of a bad performance may cause this condition which of course, only makes bad matters worse. The remedy in this instance would be to make sure that one can play his part well. Also, such a condition might be caused by an ailing stomach. You have asked about throat tablets. Any tablets containing sweets would only aggravate such discomfort, as a sticky lip and embouchure plate in connection with sticky pads would be most annoying.

**Question:** Upon asking two flutists of recognized ability about the fingering for the high F sharp, I have received two different answers. One states that the 3rd finger should be used, the other that the 2nd should be used, and quotes a student of Boehm as the authority. Can you explain this?—*E. A. M., Fort Belvoir, Virginia.*

**Answer:** It is true that Boehm did advocate the use of the 2nd finger for playing the high F sharp. This was no doubt

due to the fact that at that time he was making a conical bored flute. In many tests I have made I have found that with such instruments, the use of the 2nd finger affords easier tone production, better intonation and a better quality of tone. With the advent of the cylindrical tube, it has been found that the use of the 3rd finger for this tone is much better acoustically than that of the 2nd finger. This is true of all our finer makes of modern flutes. However, there are times when it is perfectly plausible to use the 2nd finger for this F sharp, as for instance, in such scale passages where the high E occurs either before or following the F sharp. Very often the high F sharp with either fingering may be helped by using four right on the low C sharp key instead of on the D sharp. This, only when a long sustained tone in pianissimo effect is demanded. Try it.

**Question:** R. C. S., Glenwood, Iowa, states that he is having difficulty in getting students interested in the flute.

**Answer:** If you will make reference to one of our articles in the September 1937 issue of *THE SCHOOL MUSICIAN*, it may prove of special interest to you, in that this subject was gone into quite extensively. It might be well for you to call your students' attention to such radio programs that are featuring the flute, or when any of them are to attend the symphony or the opera, ask them to pay special attention to the prominence of the flute.

**Question:** I am entering a combination of three flutes and a clarinet in our district contest. In case they should win here and in the state, is there any reason why they should not enter the National?

**Answer:** We can see no reason why your combination should not be accepted in the woodwind ensemble contest. Personally, we like this combination better than four flutes. This is especially true when the flute playing the fourth part is not an alto flute. We recently heard a combination of two C flutes, one alto flute and one clarinet that was most interesting. Two C flutes and two B flat clarinets also make a beautiful combination. Just now we are working on composition for this combination.

**Question:** I am studying the flute very seriously, even though I must do so without an instructor. Maybe then you can imagine my delight at having been shown your Flute Method, Book No. 2, while in Chicago the other day. It is exactly what I have been wanting. If you can tell me where I can get a good collection of Orchestral Studies, I will appreciate it much.

—A. B. P., Gary, Ind.

**Answer:** Orchestral Studies by A. Brooke, Cundy-Bettoney Co., Emil Prill, Baxter Northup Co., Los Angeles; W. Barge and De Ville; Carl Fischer Co., Schwedler, Baxter-Northup Co.

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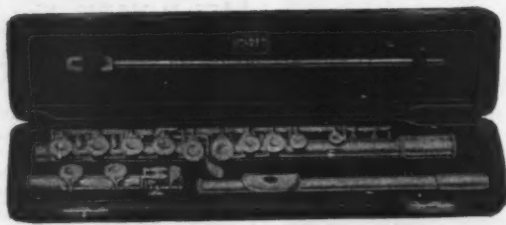
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## State Bandmasters' Ass'n

(Continued from page 22)

every session of our state legislature, some bird offers a bill to divide our band tax funds with some drum corps or jazz orchestra. When this happens, we have our bugler blow 'call to arms'. Our two hundred members, scattered all over the state, respond. We have whipped the enemy so far and our band law remains intact."

Another value to be found in the State Bandmasters' association is the fraternal value. An organization of men engaged in the same work, filled with the same interests that come from working in the same occupations, gives to the members a feeling of brotherhood. As in any fraternity, the interests of one should be, to a great extent, at least the interests of all. Trials should be shared and successes mutually enjoyed.

### Encouraging Influence

One phase of the value of a state association is the inspirational and educational uplift which it can give. If, among the members, there are directors of professional bands, military bands, school bands, amateur organizations such as Boy Scout bands, what a wealth of experience and knowledge can be brought to a clinic.

A young director just starting out, however well trained in the fundamentals and technique of directing, needs, as we all know from our own experience, the advice, suggestions, and inspiration of others—especially those who have been working long and successfully in the game. A young director can gain more from one state meeting that he could in a whole year of working alone. Thus, this value of a state association with its regular get-togethers and clinics is obvious.

### Social Aid

In addition to being valuable professionally, a State Bandmasters' association is valuable from a social standpoint. Everyone who attends a State Bandmasters' convention with its enthusiastic and vigorous rehearsals, its fine concert, the interesting and helpful clinic, the splendid talks, and the enjoyable banquet and entertainment, goes home with the feeling that he has learned a lot, that he has been in the society of some of the finest people in the state, and that he has had a mighty fine time.

I have tried to show that a State Bandmasters' association has a decided value in the following ways:

First: Such an association promotes and fosters the establishment of more and better bands thus providing an outlet for high school graduates who wish to continue their musical pursuits.

Second: A state association can do much toward financing these bands by working for and protecting a state band tax law.

Third: There is a fraternal value in such an association which tends towards better cooperation among band men and a greater feeling of respect and admiration for each other and for each other's work.

Fourth: A state association is inspirational and educational.

Fifth: A state association has a social value.

Sixth: There is no better way of keeping the public band-minded.

Seventh: State associations can do much toward raising the dignity and status of the profession.

**Leona May Smith will**  
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During the past few months, I have received many questions relative to the choice of mouthpieces. Therefore, I am devoting this entire column to the mouthpiece problem. The following letter presents a typical mouthpiece question and in answering it, I am extremely grateful to Mr. Vincent Bach in granting me permission to quote from his small but highly informative book, "The Art of Trumpet Playing". I am sure that the quoted material will prove extremely valuable to readers of *THE SCHOOL MUSICIAN* as a matter of reference.

**Question:** I am an instrumental student of music education and am at the present time a teacher-in-training in a large high school. I specialize on the string instruments and have a fundamental knowledge of tone production and technique as applied to brass instruments. I was recently given a beginners brass class and I find a great deal of difficulty with mouthpieces. Some students insist on using mouthpieces that have been in their possession or in their families' possession for generations. Some are trying to use cheap bugle mouthpieces. I realize that a proper mouthpiece is essential if the students are to progress satisfactorily. What should one use as a guide in choosing a mouthpiece?—*K. H., Brooklyn, N. Y.*

**Answer:** You are to be congratulated on your attitude in seeking information on what is one of the most vital necessities in producing a good cornet and trumpet player. One cannot estimate the value of a good mouthpiece! Few instructors realize the importance of beginning instruction on a scientifically constructed mouthpiece.

Let me give you my personal experience. A number of years ago while visiting the Bach factory, I had Mr. Bach examine the mouthpiece I had been using for about six years. I was very much surprised to discover that the rim of my mouthpiece was of varying thickness and that I was subconsciously adjusting my mouthpiece to my lips every time I played. Realizing that this was a decided handicap, I had a new mouthpiece constructed using the dimensions of the old mouthpiece where it felt adjusted. To say that I was surprised at the results is to put it mildly. I discovered that the new mouthpiece improved my tone, increased the upper register, and affected all phases of my playing in a most favorable fashion. I, of course, wanted to know the reason for this improvement. The answer is found in understanding the functions of a mouthpiece and its various component parts.

A mouthpiece consists of the rim, throat, cup and back bore (which is surrounded by the shank).

**RIM:** The best width for a trumpet mouthpiece is  $3/16"$ ; the face of the rim should be flat and declining toward the outside; the edge on the inside must be sharp but somewhat lower to prevent cutting of the lip; the outside edge should not be too rounded. A semi-sharp outside edge will offer a sure grip. Musicians with heavy soft lips should use broader rims to prevent cutting into the flesh. Performers with small muscular lips should use a medium rim ( $3/16"$  for trumpet,  $9/64"$  for horn,  $13/64"$  for alto,

$1/4"$  for trombone or baritone and  $9/32"$  for tuba).

A mouthpiece with a too narrow rim should not be used, as such a rim cuts off the blood circulation in the lip and paralyzes it. On the other hand, a rim too broad may feel comfortable but will prevent a free movement of the lip muscles, handicapping the lip flexibility and hastening fatigue. It is advisable not to go to extremes in either direction but to use a medium rim.

**CUP:** The size of a mouthpiece is always measured by the cup diameter. A large mouthpiece produces a large tone of great volume and carrying power and, unless too large, gives more endurance, better lip control and greater flexibility than a small one. Therefore a player should always select the largest mouthpiece he can comfortably play upon and with a cup diameter of about  $21/32"$  for trumpet,  $11/16"$  for horn,  $49/64"$  for alto,  $1"$  for trombone and baritone and  $1-9/32"$  for tuba.

A cup too deep, while producing a mellow, round tone will not have the necessary brilliant and penetrating qualities to cut through the rest of the brass section in a band. It will also tire the user quickly and will make the high register difficult to play. A deep cup usually flattens the high register on a brass instrument. A cup too shallow produces a brilliant tone of rather nasal quality and far from beautiful. It may facilitate playing in the high register for a short time but after a short period of playing will cause the lips to swell, the muscles to relax and the lips to protrude more or less into the mouthpiece cup; the lips do not have sufficient room to vibrate in such a shallow cup and tire quickly. Only a medium deep cup will give perfect results. It is true that for a C trumpet it is necessary to use a shallower cup than for a B flat instrument. For a D trumpet a still more shallow cup is used; in other words, the higher the pitch of a brass instrument the more shallow the cup of the mouthpiece. A shallow cup sharpens the high register on a brass instrument and is one of the tuning problems to be solved by the individual performer when he finds it necessary to use different instruments.

**THROAT:** A throat too large produces a fuzzy tone, poor intonation and results in quick fatigue. A throat too small chokes the tone entirely and causes the instrument to play out of tune. Therefore, a medium bore throat of  $.014"$  diameter for trumpet,  $.180"$  for horn and alto,  $.232"$  for trombone and baritone,  $.328"$  for tuba (i. e. approximately  $1/5$ th of the cup diameter in all instances) is recommended for all-round work.

**BACK BORE:** This is one of the vitally important construction features of a mouthpiece and must be proportioned correctly to the cup and the throat. A large back bore does not give a larger tone, for while it makes the tone more mellow, it always makes it fuzzy and spoils the entire intonation of the mouthpiece. The proper shape of the back bore must be left to the judgment of the manufacturer.

In future columns I will discuss the problems created in changing to a new mouthpiece.

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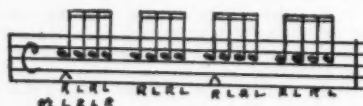
Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

**Question:** Should all rolls end with a  
snap or accented ending?—Frank Sher-  
burne, Brooklyn, N. Y.

**Answer:** Not unless so indicated. It is  
true many drummers play all rolls with  
an accented snap ending and seem to  
delight in *socking* the snap ending. This  
delight in so *socking* the end of the roll  
is a very natural one for such a beat is  
a "true drummlism" and drummers like to  
do it. It isn't musical however and it  
requires a lot of practice to give rolls  
their full and true value without this snap  
ending. All rolls of course must have a  
definite stopping place, but when scored  
without a single stroke ending, they should  
be so played. For example



here there is no snap ending. For prac-  
tice, break this down into sixteenth notes



and double for the roll. (Example 3).



Thus, each half note musically would  
receive 16 taps or strokes. This would  
not leave any time for a new attack so  
it is necessary to cut off the last sixteenth  
and play a 15 stroke roll, but with the  
accent on the attack and NO ACCENT  
ON THE LAST TAP. This depends upon  
tempo of course. As the tempo increases  
the strokes lessen to fit the rhythms. The  
above illustration of a 4/4 moderato  
shows the idea.

**Question:** I feel that you are a real  
friend of percussion and I read your col-  
umn regularly. Tell us something about  
the fundamentals or basic requirements  
of tympani playing. Do you think pedal  
tympani are really necessary in school  
band or orchestra work?—R. E. Willems,  
La Grange, Ill.

**Answer:** Your questions are timely. I  
am sending you a condensed folio just  
recently prepared for Roy Knapp, famous  
percussion coach, which does cover these  
essential points you inquire about. (Will  
also be sent to other readers who inquire  
through this column by sending a three-  
cent stamp to cover postage.) The main  
points in logical order are first, correct  
stick grip, the position of beaters for  
various dynamic effects, proper practice

for evenness in beating, the rolls, speed  
of rolls, rhythmic figurations, and lastly,  
but all important, the matter of tuning  
and determining proper intervals. It's a  
big subject and I couldn't begin to cover  
it all in the limited space of this column.

Personally I feel that PEDAL TYM-  
PANI are almost an absolute necessity  
for the amateur player. Tuning is, of  
course, more rapid with pedal type, and  
also highly important is the matter of  
correction and minute adjustment for  
pitch. Obviously, the amateur requires  
these aids more than the qualified sym-  
phony tympanist does, and I don't believe  
there is a first-class symphony orchestra  
in the entire world that uses the hand  
type. The small additional investment for  
pedal tympani is well worth some real  
pressure on your part with your school  
board or parent organization.

**Question:** What are the shortest legiti-  
mate stroke rolls? On very short rolls  
should it be 5 stroke rolls or ruffs? Has  
the so-called press roll any place in con-  
cert or marching band playing? Some of  
the professional drummers I meet are not  
able to clear this up for me.—A. Rockwell,  
Clearfield, Pa.

**Answer:** The shortest legitimate double  
stroke roll is the five stroke, which is one  
of the most important of all stroke rolls.  
The important function of five stroke rolls  
is to "fill in" the space between pulses  
(although frequently they are written  
with the attack on the beat). Thus, usu-  
ally they are "drum trimmings" between

pulses and occur as such in most marches.  
A ruff is an embellishment that can be  
employed in place of a five stroke roll if  
the tempo is so rapid that it is difficult  
to "fit" five strokes, or if the five stroke  
roll sounds "crowded" and "tight" due to  
rapidity of tempo. Such a substitution,  
however, is only recommended when  
necessary. The press roll as we know its  
use in dance bands is also a "fill in" roll  
between pulses and for that purpose in  
the dance band, the press roll has a very  
definite value—but in the concert band or  
orchestra the press roll is not indicated  
for several reasons—first, press rolls do  
not have any given number of beats and  
therefore can not be analyzed or played  
open, and secondly, and most important,  
when more than one snare drummer is  
used it is necessary that they play all  
beats and rolls in the same manner using  
the same sticking if the section is to be  
unified. The only legitimate "press" beat  
is the crushed ruff which is occasionally  
employed by the drummer. This effect is  
had on notes of short duration scored as  
rolls, and played as a very short "buzz"  
by a short controlled press beat with both  
sticks striking the head at the same time  
and immediately lifted as quickly as pos-  
sible. In the concert band and orchestra



the modern press roll has no place. Stick to stroke rolls for best results.

**Question:** What are the respective merits of the aluminum alloy and steel bars on orchestra bells?—*F. L. Stoyson, La Crosse, Wis.*

**Answer:** During the past few years, aluminum bells have become quite popular and from a tonal standpoint are quite fine. The tone is "shorter" than steel bells and overtones are not nearly so prominent.

It depends somewhat on the effect you want. Aluminum bells produce a very clear and beautiful tone but they can't be *punished* like steel bells and many drummers feel it quite necessary to wind up and *SOCK* bells with the hardest mallets they can find. Aluminum is a comparative soft metal and must be treated reasonably well.

It is also possible to play faster on aluminum bells than steel without the jangling of tones. For the very finest concert uses, I believe the use of aluminum bars and mallets not too hard are the best possible selection.

If any of you other readers have any pertinent questions or common problems, let me know what they are as I would like to cover the more important phases of your particular problems to try and humbly do the most general good.

## Music, the Moulder of Man

(Continued from page 11)

carrying a given part, and between the groups sustaining the various parts.

If all possible attainments were to be realized to the full we would begin to think we had departed from the realm of human experience. Observations of the apparent relationship between parents and practicing children, and occasionally the feelings which seem to exist even between directors themselves lead us to doubt the completeness of this spirit of cooperation. The exceptions simply help to strengthen the soundness of the truth itself, and to demonstrate to us anew that the fulfillment of many a fine trait of character fails more often in adults than in children.

### Music as an Antidote to Lethargy or Laziness

Someone may be moved to say: "By the time you have considered the effect of music in stimulating courage, and its value in overcoming the tendency to shrink from difficulties, what room is there left to talk about it as an antidote for lethargy or laziness?" This may be a very natural question, and the answer comes in the difference of approach. In the two former situations the problem consists chiefly in the elimination of the element of fear—fear of others or fear of self. To be sure the elimination is accomplished chiefly through the establishment of confidence, but the chief task is one of getting rid of a negative force, whereas lethargy must be overcome by bringing a positive one. In the vernacular of youth it is a question of getting the learner to "step on it".

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out learning that important lesson. Any sort of participation requires alacrity in reading music. The established tempo and rhythm demand keeping up with the parade. Both of these requirements are incompatible with anything but a spirit of alertness, and should serve to lay the foundation for a like attitude in other aspects of life.

#### Music as an Avenue of Understanding

An audience listening to an accomplished musician is likely to be extremely critical and satisfied with little short of perfection. By way of contrast a considerable gathering of parents once assembled to hear their own children play their violins. There were over a hundred of these children, all sixth graders, and forth from the group came a variety of meaningful facial expressions, and needless to say numerous wry notes and discords.

The attitude of the audience, however, was one of attention, interest, and understanding because these boys and girls were putting forth the very utmost of their effort and were performing to the very best of their ability. What is there about such an undertaking in the field of music which would create such an atmosphere of understanding between parents and children when it is often so sadly lacking in some other fields.

The teacher of music, likewise is usually keenly absorbed in his subject and in the progress of his students. He commonly spends long hours in regular and extra instruction and rehearsals. In his conventions he arranges overflowing programs and clinics, and submits himself to what seems to be gruelling drudgery for the promotion of his life work. He undergoes countless repetition for the sake of acquiring a greater and greater degree of perfection, and through encouragement and inspiration leads his pupils on to the same sort of endeavor.

Is there not a hint in all this as to the secret of power in moulding human life and character? Parents see in the stumbling efforts of their children producing far less than perfect results, a reflection of their own trials and errors in many aspects of life, and thus are brought to an attitude of mutual understanding which can scarcely be derived as completely in any other way. Music teachers through their constant struggle toward the elusive goal of perfection, and through habitual self-regimentation, are able to retain a vivid vision of the possibilities, the difficulties, and the attainable goals before the child. Thus we come to believe that through the channel of music with its attendant spirit of perseverance, thoroughness, and sincerity there arises the fundamental source of inspiration which is the real key to education.

## Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

**Question:** I had the pleasure of receiving some correspondence from you a few months ago regarding some trombone problems.

I should like to have your idea on a good method to start a student on in double and triple tonguing.—*Edwin H. Peters, Bandmaster, Township H. S., Bell-ville, Illinois.*

**Answer:** Glad to hear from you again Mr. Peters, and it tickles my ego a little to feel that I may have helped.

I received a similar query from a fellow in a small town in Pennsylvania, and when

that Mr. Koo is the only man in the regiment in step.

In this column in the October issue of *The SCHOOL MUSICIAN* I acquainted you with the fact that your writer was no longer a member of the U. S. Army Band of Washington, and that he had accepted an appointment upward to the leadership of the Fourteenth Regiment of Infantry at Ft. Davis, Canal Zone. I also informed the Editor of *The SCHOOL MUSICIAN* of the important change, and specifically advised him that a new address and reference to position was necessary. Apparently somebody understood the change because the issues of November and December bore the correct address of your writer. The issues of January and February, however, bore the old and now incorrect heading of the column.

This is intended, therefore, to offer an apology for somebody's lack of cooperation in the set up of this column, and also to advise our Editor that if his family makes another such error I shall throw in the sponge.

**Question:** I read your question and answer column in *The SCHOOL MUSICIAN* each month and may I say that I enjoy it very much.

Will you please send me a copy of "The Trombone and Its Player"?—*June Phillips, Willernie, Minn.*

**Answer:** The March issue of *The SCHOOL MUSICIAN* explained how to acquire a copy of the booklet; and no doubt you have your copy now.



Mr. Raymond

I went to great pains to explain the very simple method of developing double and triple tonguing he wrote a very rapid return letter to advise me quite clearly that I hadn't told him a thing he didn't already know.

Of course I didn't! There's no secret to the development of double and triple tonguing. At least I don't think it is a secret that the most important factor in the development of this articulation is the mastery of the syllable "koo".

After the student has accomplished a good sharp attack and release using the normal stroke of the tongue, have him then attempt to duplicate the sharp attack by the use of this semi-coughing "koo". Nothing but the "koo" alone until within a few feet in front of him you are unable to determine whether he is using "koo", or "too". When he has mastered the "koo" then let him put the two together until each attack sounds like the other.

There is a minority school of thought, you know, which advises and uses a "koo" for ALL types of attack. I had a letter from one fellow who did it that way, and he was quite "het up" with me because I had advised the normal method of tongue articulation in my treatise "The Trombone and Its Player".

Ninety-nine and forty-four hundredths of all brass players use the commonly known tongue attack, and so I'm afraid

## Comparisons of European Bands

(Continued from page 14)

is proposed to give clarity to the clarinet section. Proponents of the saxophone, on the other hand, argue that without the supporting timbre of this instrument family, the clarinets are a cold and lifeless body. Italians like the saxophone and believe that the band's sonority suffers without them.

In Italy there exist a large number of high class compositions originally written for full band. There are also fine repertoires for medium- and small-sized bands, but none for brass ensembles. Most of the compositions, including transcriptions, are issued only as printed scores; the parts must be written out.

Italian bands in general play with much expression, some even to exaggeration. They also are inclined toward fast tempos, often to the detriment of precision and rhythm.

THE END.

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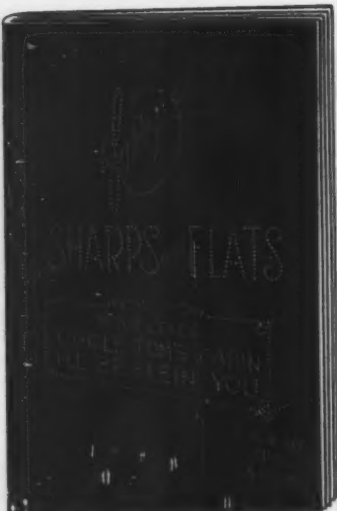
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## Know Your Saxophone

Conducted by Cecil Leeson

Address questions to The SCHOOL MUSICIAN, 230 No. Mich. Ave., Chicago

A solo literature of high quality is of great importance in the development of good musicianship. The piano and strings are fortunate in this respect, and students of those instruments have long benefited by it. None of the wind instruments has a very extensive literature, and most people believe this to be due to the fact that they are monotonous, and generally inferior in quality and expressiveness to the accepted recital instruments.

There is another explanation which I am inclined to favor as being closer to the actual truth. After all, every instrument is limited in some respect. The individual string instrument is limited in harmonic possibilities, and it takes a half dozen or so of them to equal a piano in this regard. On the other hand, the piano cannot sustain a tone, with an equal, not to mention a greater volume than was produced with the initial attack; a very serious limitation indeed it would seem. Yet, in spite of these handicaps, both families are well established in the affections of music lovers—suggesting that it is the possession of positive qualities rather than the absence of negative ones, that determines the scope and effectiveness of any instrument.

The truth is that piano and strings reached a relative degree of perfection at about the time the foundation was laid for the solo repertoire now in use. The woodwinds and brasses were then so primitive as to be almost worthless. Composers naturally devoted their best efforts where they would do the most good, relegating the winds to the orchestra, where their defects were less noticeable, and where they served as a relief from a steady diet of string tone. The best talents were attracted to the instruments offering the greatest possibilities; they in turn further developed the technique of those instruments; and these advances were utilized by the later composers, and so it has continued to the present day. By the time the winds were improved sufficiently to be worthwhile in their own right they were as typed as any Hollywood actor.

The saxophone, a late arrival, was left out of everything, but while this has been a handicap in many ways, it at least escaped tradition's stifling hand, and has been free to develop its solo possibilities. This it has succeeded in doing so well that composers of ability and reputation have been turning their talents in its direction. In line with my custom of acquainting the public with available works, I should like to recommend this month, Concerto in A<sub>5</sub> for Saxophone by Claude Lapham.

This work in the standard concerto style has an exceptionally lovely second movement, and is well written for the solo instrument throughout.

Walla-Kye by Mana-Zucca.—This little piece by the well known composer is of moderate difficulty only, and offers wonderful opportunities for the development of an expressive style.

Both numbers are published by Sprague-Coleman, 66 West 55th Street, New York, N. Y.

Other effective saxophone pieces will be listed here from time to time with special emphasis on original works. I should like to see saxophone students buy and study these compositions, as not only will they benefit from such study, but their response will encourage publishers to issue more things of like quality, instead of the banalities which have generally been our portion in the past.

**Question:** I would like to know what should be done when playing the solo "Fontana" by Herbert L. Clarke, since the notes at the end of the piece are too high to be played on a saxophone.—*Dorothy Palley, Farmington, Illinois.*

**Question:** Can you please tell me how to get high notes above the high "F" on a sax. Are there any other freak notes you can get on a sax. Thank you.—*Jack Wroble, Shelter Island, N. Y.*

**Answer:** If you will look up your copies of The SCHOOL MUSICIAN for January, 1939, you will find in my column the list of fingerings which I use for the tones above high F.

**Question:** Will you please tell me where I can get a chart of fingerings for the alto saxophone that gives all of the different ways for making the same notes. As yet I have been unable to find one. I like your column very much. Thank you.—*Albert E. Smith, Winchester, Ky.*

**Answer:** The chart in either the Ben Vereecken "Foundation to Saxophone



Cecil Leeson

Playing" or the "Universal Method for Saxophone" by Paul Deville gives all the legitimate alternative fingerings in the regular compass of the instrument. Both methods are published by Carl Fischer, Cooper Square, New York.

# SCHOOL DANCE BANDS

## What Shall We Do About Swing?

By Gene Chenoweth

Supervisor of Instrumental Music, Elkhart County Schools

● RECENTLY, IT WAS MY PRIVILEGE to discuss public school music problems with the Superintendent of Schools in a large metropolis. In the course of our conversation, he stated with a good deal of pride that one of the larger high schools in the city had recently installed a course in "swing" music and that they had even hired one of the city's leading exponents of the movement to instruct the boys and girls in this important phase of musical art.

This course, in an already crowded curriculum, was justified a place by the superintendent on the following grounds:

(1) Vocational.

"Some of the boys and girls will make their living by playing dance music," said the superintendent; "Therefore it is our job to prepare them to play it intelligently."

(2) Avocational.

"Many of the boys and girls will play popular music outside of school; therefore, why not make it a supervised re-creational activity during school time?"

Much better than any answers we could give to these highly irrational excuses would be a number of leading questions.

(1) Have you investigated this "vocation" for which you are preparing these boys and girls?

(2) What is the average "life" of a dance musician?

(3) Are the "working hours" of a dance musician the most desirable from a health standpoint?

(4) What measure of security, economically speaking, will be ensured in this kind of work?

(5) Will the working environment be conducive to the best mental health?

(6) Can you integrate the school dance program with the subject matter taught in other courses?

(7) Has this type of music any "training" value? In other words, can you develop a musical technique on a strict diet of "swing"?

(8) Will a course in "swing" tend to develop self-discipline?

(9) Will a course in dance music tend to retard the healthy and natural development of the legitimate music program?

(10) Can you do as many things with the dance program as you can with the legitimate music program?

(11) Can you evoke the same range of desirable emotions through the medium of dance music that can be done through other forms?

(12) Can swing music stimulate the imagination to the extent of other forms of music?

(13) What are the relative effects of various kinds of music upon the nervous system?

(14) How are we to know that the mode of dance music taught in the school today will be the same as that of tomorrow?

(15) In what ways can a school music dance program promote good citizenship?

These questions must be answered by the intelligent educator if he is to justify a program of dance music in the curriculum.

The ultimate standard of evaluating the subject matter to be included in the curricula will of course be determined by the ideal of the educator; education for the good life or education for living. And then he must answer the following question: Can the child be better prepared vocationally for a career in dance music on a diet of this medium, or through the traditional methods? And if the answer were to be "yes," will this kind of musical training give the child a plasticity, so that he can adjust himself to a changing musical environment after he is out of school?

We can say with a great deal of definiteness that "swing" is very much with us. But its purpose or value is a purely functional one. It is primarily conceived for dancing and this should be clearly understood for the best understanding of it. It is not written with the idea of the concert hall in mind. The true believer should not be content with sitting quietly while listening to it. In this respect "swing" might be typified as fundamentally kinesthetic. It is "muscle-music".

It is typical of our age that our high schools and colleges are reflecting the glamour of the theatre and of the screen. We must have girl drum-majors in silk jerkin and shorts. The same applies to the yell leaders at our basketball games. We have gone "pro-



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professional" and in order to assure sufficient gate receipts we have had to sex the program. This is all good business but it is not intelligent education. The inclusion of a course in swing music in the music program is but another evidence of these trends. It cannot in any way be justified as intelligent music education.

High school students are generally at the impressionable, emotional stage when pure cleverness has a distinct appeal for them. We have enough numerous examples around us in the adult world of childish fixations emotionally and intellectually to offer ample proof for the need of guidance during the critical period of adolescence.

The solution to the problem of jazz would seem to be to give it its proper consideration and place in the scheme of things. The student must learn to differentiate between good and bad dance music just as he must learn to sift the best of serious music. A dance band that plays with bad intonation, faulty precision and in a hackneyed manner should be called to task by its listeners. Above all, let us remember that we are educating first for living. Only a small percentage of those we teach are going to enter music professionally. The best that we can hope to do for them is to give them a rich cultural heritage.

### Trade Winds

#### Western State College Announces Sixth Annual Summer Music Camp

Western State College's sixth annual summer Music Camp with its faculty of over 40 leading musicians and teachers, is scheduled for June 4-17. It is said to be second largest in America and largest summer music camp in the western United States.

F. George Damson, founder and resident director of the camp, has announced that H. A. VanderCook, Chicago dean of American bandmasters renowned in the field of instrumental music, will again be guest director of the music camp. Mrs. Carol M. Pitts, famed Omaha, Nebraska, vocal supervisor who will be chairman of the vocal division, is rated as one of the nation's outstanding instructors in voice.

Other noted music personalities on the faculty are Fred G. Fink, chairman of the orchestra division, Colorado Springs, and Guy Holmes, one of America's greatest contemporary band and orchestra composers, chairman of the theory and ensemble groups, Chicago.

A new feature this year will be intensive work in twirling and drum-majoring. Norman Smith, former national high school champion twirler, will aid in the direction of this type of work.

Plans for the camp include five bands, two orchestras, all types of instrumental ensembles, glee clubs, choruses and vocal groups. Featured this year will be

(Turn to Page 50)

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## "THE BACK PARLOR"

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Amsterdam, New York—More than 115 parents and pupils met here on Thursday evening, March 23rd, in a parent-pupil banquet sponsored by the music department of the public schools to further the organization of a parents' music association.

Frank Jetter, director of music in the schools, was toastmaster. He introduced Arnold L. Lovejoy of the National Concerts Association, who spoke on his early concert experiences, and of the program of concerts to be presented next year by the Amsterdam Concert Association, Inc. Heth G. Coons, superintendent of schools, extended greetings and expressed his belief that the formation of a school music parent association would be a valuable contribution to school music.

Mr. Jetter outlined the aims of school music and outlined a number of things which he felt such an association can do,—give moral support to the Board of Education and Music Department in combating any forces that would tend to tear down or destroy cultural progress; to bring together socially, parents who have a common interest in the musical activity of their boys and girls for a discussion of common problems, hopes and aspirations; to help make music a more vital force in our lives by encouraging more musical participation in the home, particularly those phases in which all members may join; to inform its members and the public on more recent developments in music, new instruments developed and improvements in old ones; to promote a broader knowledge of school music or other music by recommending special radio programs, and encouraging the reading of school or other music magazines; to keep its membership informed on bills in the legislature affecting music study, such as Senate print "203" whereby it will be unlawful for a public school band to furnish music at a function not connected with such school, and to oppose such bills when deemed advisable; to promote the carry-over of school music into the community by encouraging the formation of young adult music groups, and to cooperate with other established agencies to that end; to encourage students to study under private teachers and to sponsor programs by small ensembles or individual soloists, in a small auditorium, so that pupils may be effectively heard in a congenial and friendly atmosphere; to try to devise some effective means of reselling instruments no longer used by pupils, thus safeguarding the parents' investment and encouraging the purchase of a better instrument in the beginning; to devise means and methods of raising money for the purchase of uniforms, music material and instruments; to provide transportation to state and preliminary music contests and festivals, particularly for individual soloists or small ensembles; to

provide music scholarship for talented pupils to further music study.

A membership committee and nominating committee were named as the next step in the formation of the School Music Parents Association.

Merriam, Kansas—The Board of Education of Shawnee Mission, the largest rural high school in the state, now owns about \$1500 worth of band instruments. They recently added tympani, bassoon, bass clarinet, French horn and oboe. About 175 students are enrolled in band and orchestra, although the band department was added less than four years ago. Quite a record has been made at divisional and sectional contests. The 70 piece marching band was massed in the arena with about 40 Kansas bands at the American Royal Stock Show in October.

A Band Parents Club was organized last summer, to hold enthusiasm during vacation and to promote a music conscious community. They held a music festival in July, inviting four neighboring bands to assist, and a benefit ice cream social in connection with the festival. The club has used various methods of raising funds for the band, as paper sales, doughnut sales, bridge parties and wiener sales at football games. They arranged for group insurance for all band instruments, which reduced the expense to the individual band members as well as to the Board of Education. They have also held picnics and mixers for parents and band students. The greatest return has been through the goodwill and understanding established between parents and the music department.

John Francis, the director, is entering bands, soloists and ensembles in the coming spring contests at Topeka and Lawrence.

Ancient musical instruments dating as far back as the 15th century were on exhibition in the Newark, N. J., Museum until March 26. In the piano group were the dulcimer, spinet, harpsichord and clavichord; violin group, the rebec, viola, d'amore, viola and ancient violins. These were only a few of the many interesting antiques of the music world to be seen there.

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(Turn to page 50)

# They Twirl Them Triple at DICKINSON HIGH SCHOOL and They Use S. M. Batons

Read What Director H. W. Dodd Says

"The Dickinson High School Marching Band of North Dakota is a 48-piece-er with plenty of reserves. Our band has been presenting its marching maneuvers for the Basketball games. The average attendance for these games is between



800-1,000 people. Each week we have a different ten minute routine. We use the three new batons and what a thrill the three Drum-Majorettes, June Burda, Rose Stradinger, and Eleanor Miklautsch, get, not to mention the enthusiasm of the audience.

"When the offer was made last fall by The SCHOOL MUSICIAN

to send in 35 subscriptions for a beautiful 'spinno' twirling baton we soon got busy. In the remarkably short time of a week, with the Band competing against the Orchestra, we had 42 'subs'. What could be more beneficial and satisfying than to know that that many students would be reading The SCHOOL MUSICIAN each

month. Besides, the Band would have that new, shiny 'Spinno' baton.

"A few months slipped by quickly. Each subscriber telling other non-subscribers what a wonderful magazine they were getting, and loaning their copies two and three times. Then good fortune smiled again. 'Only 25 subscriptions' for another 'Spinno' baton. Could it be possible? That was the signal to have ACTION, and action there was.

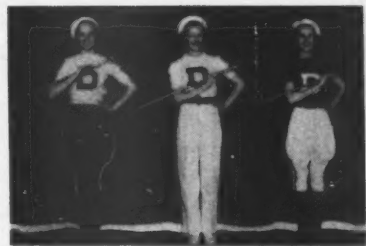
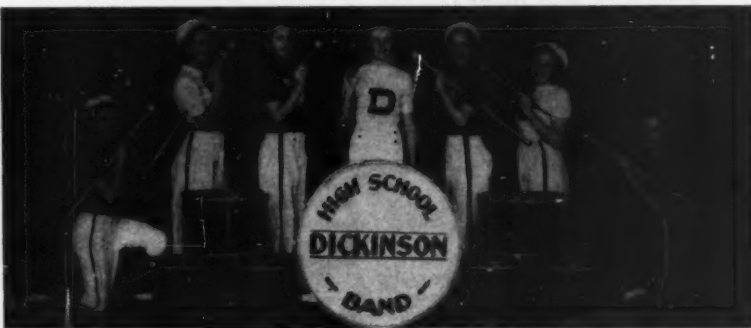
"This time a different system had to be used for enlisting subscribers. Two girls were chosen, Marion Brandenburg and Eloise Hudson, (members of the Baton-Twirling class), as captains of the Red and Blue teams, respectively. Were these girls ever go-getters? Just judge from this—practically every member of the Band and Orchestra are now S. M. subscribers, and many business men and teachers gladly contributed their sixty-cents. Now all together there are at least 100 copies of The SCHOOL MUSICIAN coming to the homes and stores of Dickinson every month—Bravo!

"The magazine sells itself. After students discovered what a wonderful magazine it is, they all wanted a copy of their own. It has helped more to build and improve our band than any other one thing. Besides, it awakens the Community to our needs and what can be done. Thanks to The 'School Musician'".

HAROLD W. DODD  
Instrumental Director  
Dickinson, No. Dak.

## Use This Convenient Subscription Blank ➔

Left to right, June Burda, Rose Stradinger, Betty Lou Petzka, Eloise Hudson, Eleanor Miklautsch, Marion Brandenburg, Betty Retzlaff.



Dickinson High's crack twirlers, left to right, Eleanor Miklautsch, Rose Stradinger, June Burda.

## Get Your "Spinno" NOW for Spring and Summer Twirling

Use this coupon order blank, both sides, get 25 or more subs, from your band members at the special quantity rate of 60c a year, and the finest, officially approved, most beautiful and durable twirling baton made is yours, including complete instructor and twirling manual. Start on this now!

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the string clinic, conducted by Horace A. Jones, concert violinist.

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# Trombone and Baritone FIRST DIVISION *Winners*

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REGIONAL  
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**PATRICIA HUSHAW**, trombone, Clear Lake, Iowa, High School Band. 1st division winner—region 2. Won with a Conn Burke model.



**JACK CREVISTON**, trombone, West Aurora, Ill., High School Band. 1st division winner—region 3. 1st division winner three consecutive years. Pupil of Jerry Citera. Won with a Conn.



Above—**JUNE STARK**, trombone, Excelsior Springs, Mo., High School Band. 1st division winner—region 9. Won with a Conn Artist Special trombone.

Right—**GEORGE TORNWALL**, trombone, Clearwater Fla., High School Band. 1st division winner—region 8. Won with a Conn.



Below—**ROYCE McDONALD**, trombone, Crawfordsville, Ind., High School Band. 1st division winner—region 3. Three years a national winner. Plays a Conqueror 44H.

**FRANKLIN SIMONIN**, trombone, Wayne, Nebraska, High School Band. 1st division winner—region 9. Won with a Conn.



**BOB CORNELL**, baritone, Spirit Lake, Iowa, High School Band. 1st division winner—region 2. Won with a Conn.



Above—**HURSTELL RUSSELL**, baritone, Yakima High School Band, Portland, Ore. 1st division winner—region 1. Won with a Conn euphonium.

Left—**ROBERT LANGE**, baritone, South Pasadena, Calif., High School Band. 1st division winner—region 5. Won with a Conn euphonium.



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**BOB ASBURY**, baritone, Central High School Band, Charlotte, N. C. 1st division winner—region 8. Won with a Conn 201 single bell, short action euphonium.

**C**ONGRATULATIONS to these trombone and baritone stars who won 1st division honors in the 1938 regional contests. Just one more example of the outstanding success of contestants equipped with Conns. If you want to join the ranks of the winners, a late model Conn will give you new inspiration and help make your dreams come true. See your Conn dealer or write us for free book. Please mention instrument.

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